

THE SECOND
ANNUAL OF
ILLUSTRATIONS
FOR
ADVERTISEMENTS
IN THE
UNITED STATES



PROPERTY OF
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TORONTO

THE SECOND
ANNUAL OF
ILLUSTRATIONS
FOR
ADVERTISEMENTS
IN THE
UNITED STATES

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New York

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THE ART DIRECTORS CLUB
1922



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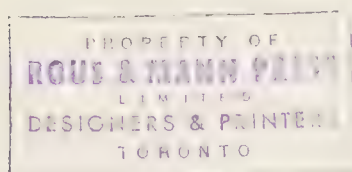
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THE EXHIBITION

The Second Annual Exhibition of Illustrations
for Advertisements in the United States held
by the Art Directors Club at the Art Center
65 East 56th Street, New York
During October, 1922





THE ART CENTER, NEW YORK
HOME OF THE ART DIRECTORS CLUB

REPORT OF THE EXHIBITION COMMITTEE

AT THE CLOSE of the first exhibition of advertising art, in the spring of 1921, many observers said: "It will not be possible to present another year a show of so high a standard." That first one was enriched with illustrations which had been used during the most prosperous and prolific period in the history of advertising. But even while it was in progress, there had set in a business depression which was greatly restricting the use of advertising, and which might have been expected to be reflected in the quality of illustrations.

We opened this second exhibition, however, confident that those who viewed it would endorse our belief that the standard of the paintings and drawings which had been hung was quite as high as that of the previous year. Furthermore, the number of originals in the second show was exactly the same. This was due in part, perhaps, to the greater experience and diligence of the committee in searching out the best work, and to the greater willingness of the owners of originals to lend them. There is also a more significant cause. In spite of the shrinkage in volume of advertising and the rigid economy during 1921 and 1922, we believe that the general quality of commercial illustration has steadily improved. The determination to make every advertisement have the greatest possible effect

has led, in the case of the most intelligent users of advertising, to the employment of the best artists and the command of their best work. The Art Directors Club hopes that it is justified in feeling that the educational purpose of the first exhibition has to this extent been already justified.

A departure this year was the showing, with each original, of the complete proof of the advertisement in which it was reproduced. This is valuable for several reasons:

First, it shows clearly how the illustration was made a part of a complete advertisement, and this gives a basis for judging its worthiness, not as an art expression, but as a commercial tool.

Second, it shows how successfully the illustration lent itself to reproduction by the engraver and printer. This is in accordance with the recommendation made last year by the Jury of Awards, which said in its report: "Many artists do not have sufficient knowledge of, or give sufficient consideration to, processes of reproduction. We strongly recommend that in future exhibitions of this character provision be made for judgment of the exhibits with regard to their possibilities for successful reproduction."

Third, it shows in practical aspect the part played by the art director in collaboration with the artist.



ART DIRECTORS CLUB MEDAL OF AWARD, DESIGNED BY PAUL MANSHIP

REPORT OF THE JURY OF AWARDS

THE JURY, acting on recommendations handed down by last year's Jury, took the following considerations into account in making its awards:

1. The problem involved
2. Craftsmanship displayed
3. Reproducing qualities
4. Artistic presentation

In doing this, the Jury found it necessary to group the subjects according to the medium used.

Color subjects were divided between poster work and illustrations. In the poster class a medal and several honorable mentions were allowed.

Illustrations were subdivided into figure and still life; a medal was allowed in each class, with honorable mentions at the discretion of the Jury.

In black-and-white illustrations for half-tone reproduction, one medal and several honorable mentions. In black-and-white line drawings distinctions were made between illustration and straight decoration, and a medal with honorable mentions given in each class.

In photography, color and black-and-white were grouped as one, with a medal in this division and honorable mentions.

THE JURY OF AWARDS WAS COMPOSED OF

FREDERIC J. SUHR, *Chairman*

CHARLES DANA GIBSON

CASS GILBERT

EDWARD PENFIELD

JULES GUERIN

WILLIAM J. BOARDMAN

AWARDS MADE IN THE ART DIRECTORS CLUB SECOND EXHIBITION

SECTION ONE

PAINTINGS AND DRAWINGS IN COLOR

FIGURES

First Award—Medal—To E. L. BLUMENSCHNIG for a painting made for Steinway & Sons through N. W. Ayer & Son. Page 18.

Honorable Mention—HESTER MILLER for a painting made for the Richardson Silk Company through the Federal Advertising Agency. Page 19.

Honorable Mention—LINN BALL for a painting made for Genesee Pure Food Company through Dauchy Advertising Company. Page 22.

Second Honorable Mention — RENE CLARKE for a drawing made for Crane & Company through Calkins & Holden, Inc. Page 20.

STILL LIFE

First Award—Medal—To HENRY HOWARD MAUST for a painting made for Swift & Company through J. Walter Thompson Company. Page 21.

Second Honorable Mention—CHARLES IRVINE for a painting made for Procter & Gamble Company through The Blackman Company. Page 23.

SECTION TWO

POSTERS OF ALL SIZES, INCLUDING CAR CARDS

First Award—Medal—To J. C. LEYENDECKER for Liggett & Myers Tobacco Company through Newell-Emmett Company. Pages 24-25.

Honorable Mention—C. B. FALLS for Liggett & Myers Tobacco Company

through Newell-Emmett Company. Page 26.

Second Honorable Mention—STANLEY MCNEILL for Anaconda Copper Mining Company through George Batten Company. Page 27.

SECTION THREE

BLACK AND WHITE ILLUSTRATION AND DESIGN

First Award—Medal—HERBERT MEYER for Union Carbide Company through William H. Rankin Company. Page 28.

Honorable Mention—WILLIAM OBERHARDT for Liggett & Myers Tobacco

Company through Newell-Emmett Company. Page 29.

Second Honorable Mention—F. R. GRUGER for Arbuckle Brothers through J. Walter Thompson Company. Page 30.

SECTION FOUR

MAGAZINE AND NEWSPAPER PEN AND INK

First Award — Medal — SIDNEY E. C. B. & Q. Railroad through J. Walter
FLETCHER for S. W. Straus & Company Thompson Company. Page 32.
through Albert Frank & Company.
Page 31.

Honorable Mention—F. B. HOFFMAN for *Second Honorable Mention* JOHN LIELLO
for Richard E. Thibaut, Inc., through
Joseph Richards Company. Page 33.

SECTION FIVE

DECORATIVE DESIGN

First Award -Medal—To WALTER D. *Honorable Mention*—GUIDO and LAW-
TEAGUE for Phoenix Knitting Works RENCE ROSA for Scranton Lace Com-
through Gardner-Glen Buck Company. pany through Barrows & Richardson.
Page 34. Page 35.

SECTION SIX

PHOTOGRAPHIC

First Award—Medal—H. W. SCAND- MILLER for Save the Surface Campaign
LIN for New York Shipbuilding Cor- through F. J. Ross Company. Page 37.
poration. Page 36.

Honorable Mention — WINEMILLER & *Second Honorable Mention*—ALFRED C.
JOHNSTON for Dobbs & Co. Page 38.

ART DIRECTORS' SECOND ANNUAL EXHIBITION

Article reprinted by permission of Printer's Ink Monthly

BY EARNEST ELMO CALKINS

THE EXHIBITION of the Art Directors Club, which opened recently at the Art Center, is the second one this organization has held. It reiterates in both range and quality the story told by last year's show. One would never realize without seeing it the large amount of unusually good work now being put into advertising illustration. More than that, this showing is a distinct advance over last year's. In one year the art work employed in advertising has improved noticeably. Not only is there more good stuff, but the good stuff is better. This is no mere advertising man's opinion, naturally jealous for the credit of his craft. It is an echo from the real, honest-to-God art critics, who look at this work not as advertising, but as art, and find it better, more significant, than some of the art-for-art's sake exhibitions.

I happened to write for this magazine the comment on the exhibition last year. More than that, many years ago I arranged the first exhibition of advertising art ever held in any land. Our trouble in those far-off days was to find enough passably good stuff to cover one wall. It was a noteworthy thing, a daring experiment in those days for an advertiser to permit really good work in his advertising. People still spoke with bated breath of that far-seeing

clothing manufacturer who paid as much as two hundred dollars for a picture. Now every agency worthy of the name has an art director, whose sole duty is to see to it that each advertising plan has the advantage of the very best pictures or designs that can be made. How well these men do their work, how clever, skilful, creative they are, this whole exhibition is a witness.

While the same number of pieces is shown as last year, the general quality is better, and much good work was left out for lack of room. In other words, more good art work was used during the past year in the adornment, illumination or expression of advertising for newspapers, magazines, posters, window displays, cutouts and printed matter, of a kind worthy of being shown on its merits, than these several rooms would accommodate. Such is the appreciation by advertisers today, or at least by their faithful agents, of the power of the picture to tell a story, or create an atmosphere, or illustrate an idea.

The thoroughness with which this work is now organized commands our respect. First, there are the art directors themselves. The Art Directors Club includes the men who do this work for both magazines and advertising agencies. The two fields of work are

drawing together, and a fine thing it is that they should. They have much in common, for the same public that reads the stories and articles is expected to read and be influenced by the advertisements. So art work that is proper for the one is right for the other. Then there is the Guild of Free Lance Artists, an organization of 301 leading men of the country. Much of the work on these walls is by these men. Another invaluable ally has been the art agency. Some of the best work in the exhibition has been planned and executed by such agencies.

And then there are the engravers and printers, who have come under the influence of this new dispensation and who deserve credit for the way they cooperate. It is really astounding what a lot of ability is now at the service of the advertiser. Straight thinking, careful work, wonderful adaptation of the picture to its purpose, however subtle or intangible that purpose might be, shown in this exhibition, are not always found in the more self-conscious shows of the societies and academies. Art work must be judged and measured by what it tries to do. There is a difference between an easel picture, intended only to please, and a painting intended to be multiplied by the multicolor press into millions of copies and distributed to create a new state of mind in a nation. But the art is just as great, and the artist who succeeds is in either case equally worthy of credit.

Such are the thoughts that assail one as he looks at this exhibition. A great variety of work is shown, all mediums

and processes, and on that account it does not have the prim orderliness of an exhibition of oil paintings or water colors. Also, the praiseworthy showing of the reproduction beside the original detracts a bit from the neat and orderly arrangement. But the hanging committee has handled the problem well. The result is the one aimed at: to show what power and energy there are in these two fields of art, advertising and illustration, which, as our present-day civilization is constituted, are easily the two most powerful and far-reaching art influences in the world. If that seems too strong a statement, just consider. A million people see this work where one sees a painting in a gallery or museum. Is it not fortunate, then, that good advertising demands—and is getting—the very best art that our young men can produce?

In a show so large, and in space so limited, it is impossible, without seeming invidious, to pick and mention where so many deserve credit. The judges have chosen the best in each line, and their selections are reproduced and accompany this article. Nevertheless, without reflecting on them and their choices, it is permitted to wonder how in the world they made them, from among so much work that is so good. The big paintings easily dominate the scene and come in perhaps for more than their share of attention; but there is many a small bit of work in black and white that is charming and appealing, clever handling of line, design, skilful spotting of black and white, on which the artist worked with the same intel-

ligent purpose as if his work were the end, instead of a means to an end. The growing use of such sophisticated and intellectual techniques as line drawings, wood engravings, flat colors, all reveal the education of the advertiser, the improving taste of the public, and the readiness of the art director to follow up his advantage. You realize that some of these things are the very best possible working out of the problems. Everything that pictures can do is done. The selection of the artist, the size, shape, process, medium, placing, type arrangement, are all thought out to give the desired effect.

But the exhibition means more than this. It is an expression of the art directors' pride in their work, and it promises well for the character of the work that they should feel this pride. The work shown is really their work,

though not a single exhibit bears the name of an art director. The work itself is that of the artists they selected, and it is shown because the artists have realized the vision of the directors and justified their selection. It is the directors' show, not the artists', but none the less the artists may take a deserved pride in it.

Here is practically a new art, a new metier, that scarcely existed twenty years ago, that has reached such a state of efficiency of organization that it is able to hold an exhibition of its work that merits and gets the serious attention of art critics, who judge it on its merits without condescension, and which has an interest for the mere spectator outside of the advertising world at least as great as that of most other exhibitions. It is to be hoped that advertisers will take time to see it.

ILLUSTRATIONS



Medal

THE INDIAN SUITE—*E. L. Blumenschein*

Loaned and exhibited by Steinway & Sons

Prepared by N. W. Ayer & Son



Honorable Mention
EMBROIDERY AND CROCHET SILKS
Hester Miller
Loaned by Richardson Silk Co.
Exhibited by Federal Advertising Agency



Second Honorable Mention
CRANE'S BUSINESS PAPERS—*Rene Clarke*
Loaned by Crane & Co.
Exhibited by Calkins & Holden, Inc.



Medal

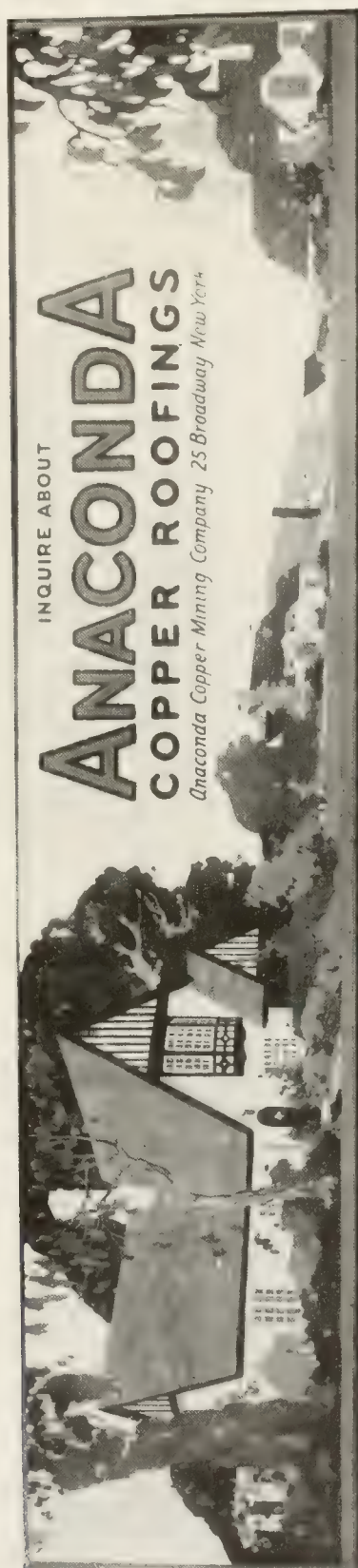
HAM—*Henry Howard Maust*

Loaned by Swift & Company

Exhibited by J. Walter Thompson Co.



Honorable Mention
JELL-O ICE CREAM POWDER *Linn Ball*
Loaned by Genesee Pure Food Co.
Exhibited by Dauchy Advertising Co.



INQUIRE ABOUT

ANACONDA

COPPER ROOFINGS

Anaconda Copper Mining Company 25 Broadway New York

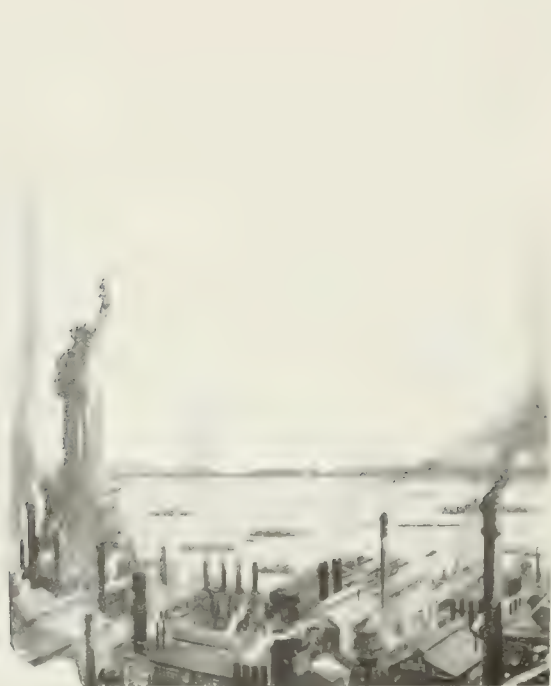
Second Honorable Mention

ANACONDA COPPER SHINGLES

Stanley McNeill

Loaned by Anaconda Copper Mining Company

Exhibited by George Batten Company



Medal

MAGAZINE ADVERTISEMENT—*Herbert Meyer*

Loaned by Union Carbide Co.

Exhibited by Wm. H. Rankin Co.



Honorable Mention

FATIMA CIGARETTES

Wm. Oberhardt

Loaned by Liggett & Myers Tobacco Co.

Exhibited by Newell-Emmett Co.



Second Honorable Mention
YUBAN COFFEE—*F. R. Gruger*
Loaned by Arbuckle Bros.
Exhibited by J. Walter Thompson Co.



Medal

S. W. STRAUS BUILDING—*Sidney E. Fletcher*

Loaned by S. W. Straus & Co.

Exhibited by Albert Frank & Co.



Honorable Mention
C. B. & Q. RAILROAD—*F. B. Hoffman*
Loaned by C. B. & Q. Railroad
Exhibited by J. Walter Thompson Co.



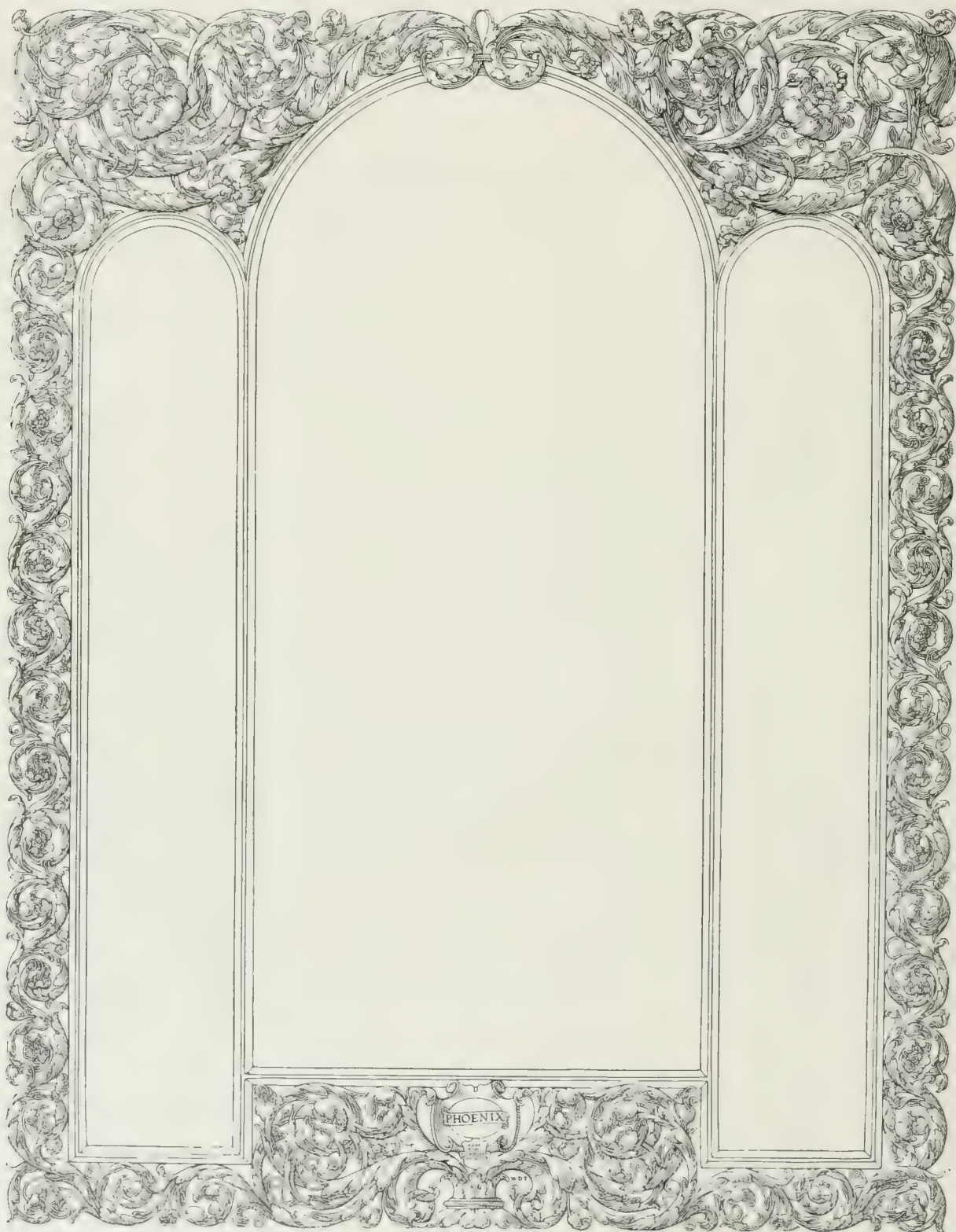
Second Honorable Mention

WALL PAPERS

John Liello

Loaned by Richard E. Thibaut, Inc.

Exhibited by Joseph Richards Co., Inc.

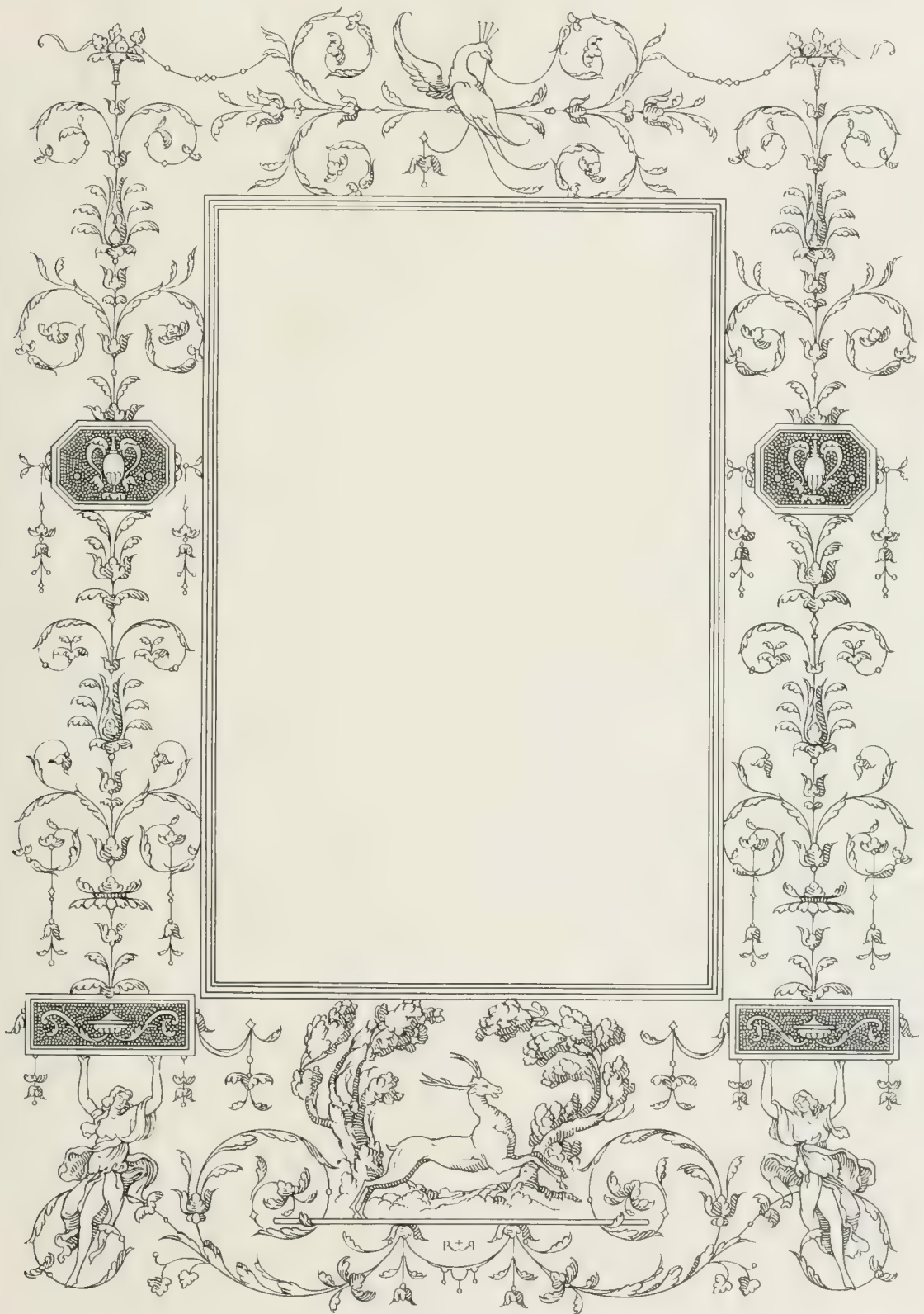


Medal

BORDER DESIGN—*Walter D. Teague*

Loaned by Phoenix Knitting Works

Exhibited by Gardner-Glen Buck Co.



Honorable Mention

BORDER DESIGN—*Guido & Lawrence Rosa*

Loaned by Scranton Lace Co.

Exhibited by Barrows & Richardson



Medal

BOOKLET OF N. Y. SHIPBUILDING CORP.

H. W. Scandlin

Loaned and exhibited by H. W. Scandlin



Honorable Mention

"SAVE THE SURFACE AND YOU SAVE ALL"—*Winemiller & Miller*

Loaned by "Save the Surface Campaign"

Exhibited by F. J. Ross Co.



Second Honorable Mention

WOMEN'S SPORTING APPAREL — *Alfred Cheney Johnston*

Loaned and exhibited by Dobbs & Co.



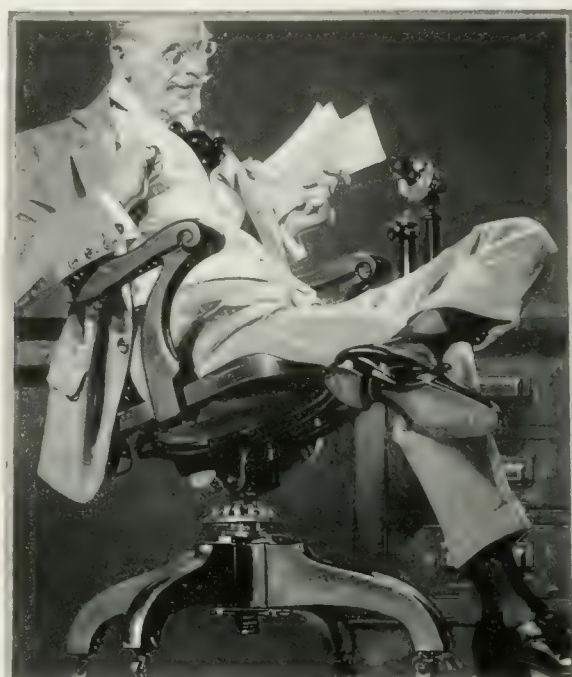
INTERWOVEN SOCKS—*Norman Rockwell*
 Loaned by Interwoven Stocking Co.
 Exhibited by The Erickson Company

INTERWOVEN SOCKS

J. C. Leyendecker

Loaned by
Interwoven Stocking Co.

Exhibited by
The Erickson Company



Inter woven Socks



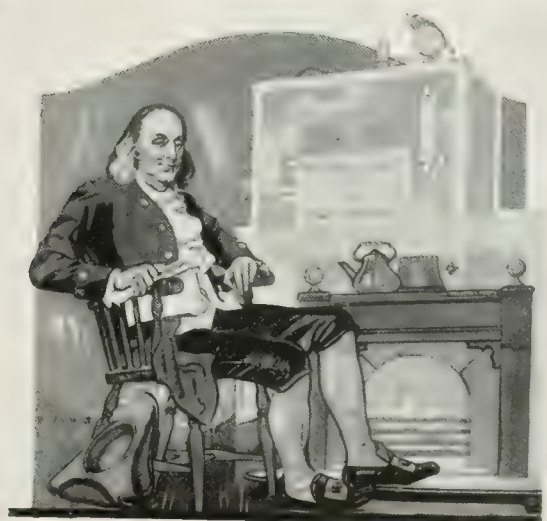
MC CALLUM SILK HOSIERY — *Mary MacKinnon*

Loaned by McCallum Hosiery Co.

Exhibited by George Batten Company



INTERWOVEN SOCKS—*J. C. Leyendecker*
Loaned by Interwoven Stocking Co.
Exhibited by The Erickson Company



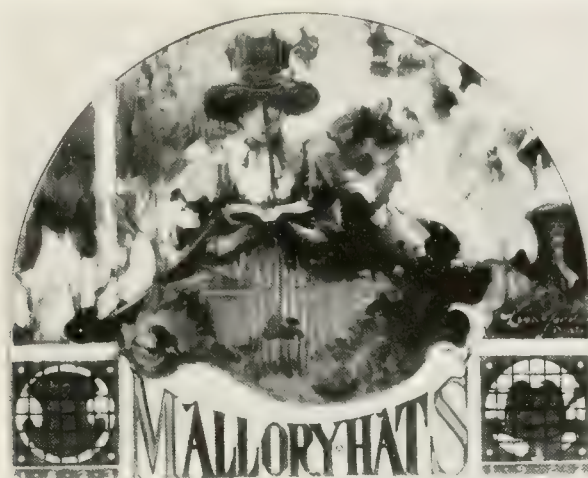
TYPE A HEAT MACHINE—*Herbert Paus*
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.



LE PAGE'S GLUE—*Lucille P. Marsh*
Loaned by Russia Cement Co.
Exhibited by Hoyt's Service, Inc.



TYPE A HEAT MACHINE—*Herbert Paus*
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.



HATS—*Leon Gordon*
 Loaned and exhibited by Mallory Hat Co.

Ide
 DRESS
 SHIRTS

Distinguished
 for their elegance
 perfect fitting qualities
 and long service

HATS—*Leon Gordon*
 Loaned and exhibited by Mallory Hat Co.

DRESS SHIRTS—*Leon Gordon*
 Loaned by Geo. P. Ide & Co.
 Exhibited by Niagara Litho. Co.



LOG CABIN SYRUP — *F. B. Hoffman*

Loaned by Log Cabin Products Co.
Exhibited by J. Walter Thompson Co.



WAMsutta PERCALE — *M. Sammie Jack*

Loaned by Wamsutta Mills
Exhibited by Barrows & Richardson



LOG CABIN SYRUP--*F. B. Hoffman*

Loaned by Log Cabin Products Co.

Exhibited by J. Walter Thompson Co.



PACKER'S TAR SOAP--*Arthur I. Keller*

Loaned by The Packer Manufacturing Co.

Exhibited by The Blackman Company



PEARS' SOAP — *C. Bosseron Chambers*

Loaned by Lever Bros. Co.

Exhibited by H. K. McCann Company



CALENDAR — *C. Bosseron Chambers*

Loaned by Churchill & Alden Co.

Exhibited by The W. F. Powers Co.



CALENDAR — *C. Bosseron Chambers*

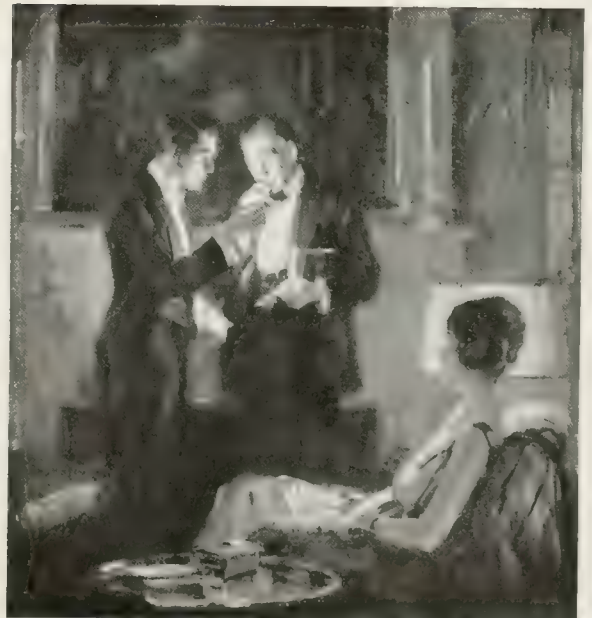
Loaned and exhibited by Gerlach-Barklow Co.



LUX—*Mary MacKinnon*
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.



FATIMA CIGARETTES—*Walter Biggs*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.



FATIMA CIGARETTES—*Pruett Carter*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.



BEECH-NUT PEANUT BUTTER—*Cushman Parker*

Loaned by Beechnut Packing Co.
Exhibited by H. K. McCann Company



GIFT RECORD ENVELOPES *Bryn Strandenaes*

Loaned by Columbia Graphophone Co.
Exhibited by The W. F. Powers Co.



VICTROLA *Adolph Treidler*

Loaned by Victor Talking Machine Co.
Exhibited by Franklin Printing Co.



TOMATO KETCHUP—*Donald Gardner*

Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.



VICTROLA—*Adolph Treidler*

Loaned by Victor Talking Machine Co.
Exhibited by Franklin Printing Co.



BRENLIN SHADES—*William P. Welsh*

Loaned by Chas. W. Breneman Co.
Exhibited by J. Walter Thompson Co.



GORDON HOSIERY—*Clement Donshea*
Loaned by Brown Durrell Company
Exhibited by Evans & Barnhill, Inc.



FINE STATIONERY—*May Wilson Preston*
Loaned by Eaton, Crane & Pike Co.
Exhibited by Calkins & Holden, Inc.



BEETHOVEN AND NATURE—*N. C. Wyeth*

Loaned and exhibited by Steinway & Sons

Prepared by N. W. Ayer & Son

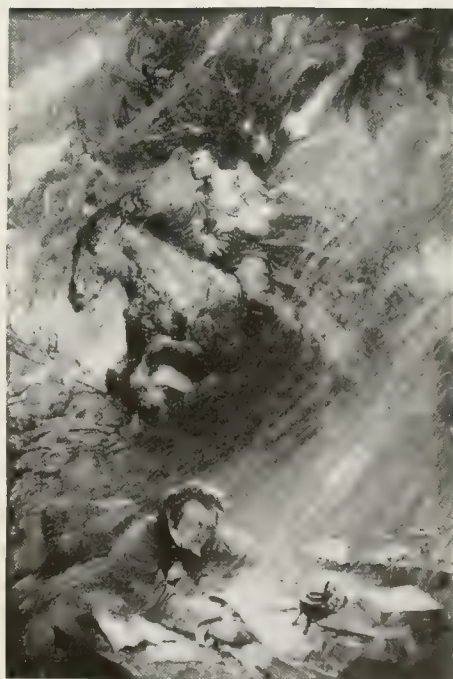


FANTASTIC SYMPHONY BY BERLIOZ

Harvey Dunn

Loaned and exhibited by Steinway & Sons

Prepared by N. W. Ayer & Son



SCHUBERT COMPOSING THE EARL-KING

Harvey Dunn

Loaned and exhibited by Steinway & Sons

Prepared by N. W. Ayer & Son



ANNOUNCEMENT *George Illian*
Loaned by Wamsutta Mills
Exhibited by Barrows & Richardson



COVER FOR WOMAN'S HOME COMPANION
Albert Hencke
Loaned and exhibited by Crowell Publishing Company



WOODBURY'S FACIAL SOAP—*Harry Morse Meyers*

Loaned by Andrew Jergens Co.

Exhibited by J. Walter Thompson Co.



BEECH-NUT MACARONI—*Cushman Parker*

Loaned by Beechnut Packing Co.

Exhibited by H. K. McCann Company

THE SECOND ANNUAL OF ILLUSTRATIONS FOR

FATIMA CIGARETTES

Sidney Dickenson

Loaned by
Liggett & Myers Tobacco Co.

Exhibited by
Newell-Emmett Co.



ONYX HOSIERY *John La Gatta*

Loaned by "Onyx" Hosiery, Inc.

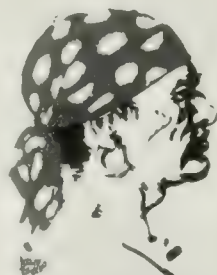
Exhibited by John La Gatta



TRU-PE-DIC SHOES *John La Gatta*

Loaned by Churchill & Alden Co.

Exhibited by Hoyt's Service, Inc.

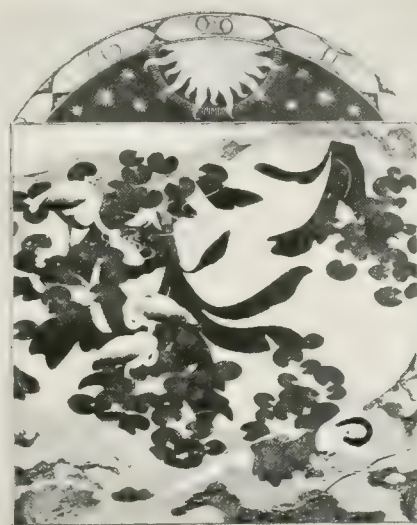


PAPER
IS PART OF THE
PICTURE

STRATHMORE PAPERS—*Adolph Treidler*

Loaned by Strathmore Paper Co.

Exhibited by Federal Advertising Agency



CALENDAR—*Edmund Dulac*
Loaned by Berwind White Coal Mining Co.
Exhibited by Beck Engraving Co.



GOLD SEAL CONGOLEUM RUGS—*Harry Morse Meyers*

Loaned by Congoleum Company
Exhibited by The Erickson Company



CHINA—*Wallace Morgan*

Loaned by Ovington Bros. Co.
Exhibited by Barton, Durstine & Osborn, Inc.



GOLD SEAL CONGOLEUM RUGS—*Orson Lowell*

Loaned by Congoleum Company
Exhibited by The Erickson Company



STEVENS RIFLES—*Worth Brehm*

Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Co.



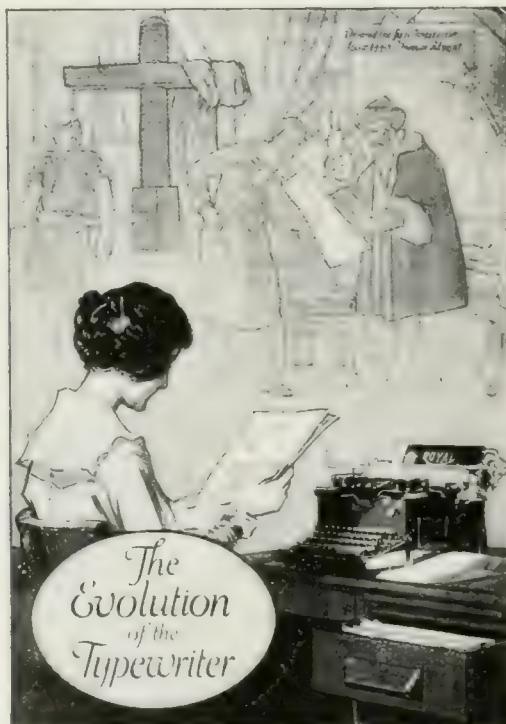
WOOL SOAP — *F. B. Hoffman*

Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.



STEVENS RIFLES — *Worth Brehm*

Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Co.



ROYAL TYPEWRITER — *F. Davenport*

Loaned by Royal Typewriter Co., Inc.
Exhibited by H. K. McCann Company



KEDS—*Charles Livingston Bull*

Loaned by U. S. Rubber Co.

Exhibited by J. Walter Thompson Co.



GIFT CHINA—*Wallace Morgan*

Loaned by Ovington Bros. Co.

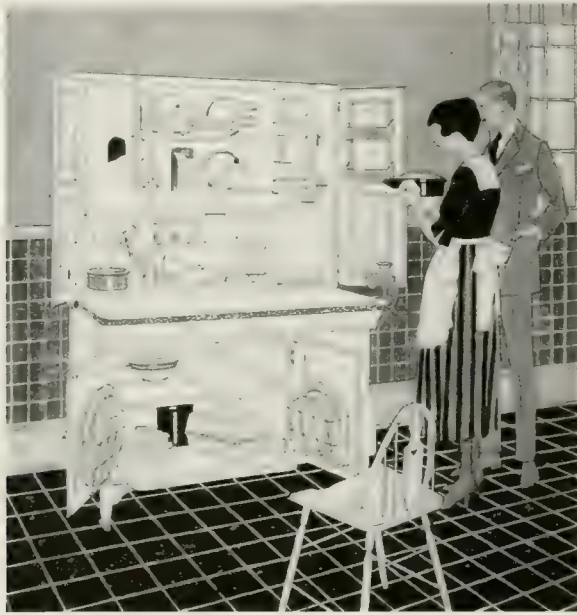
Exhibited by Barton, Durstine & Osborn, Inc.



KEDS—*Charles Livingston Bull*

Loaned by U. S. Rubber Co.

Exhibited by J. Walter Thompson Co.



KITCHEN CABINET—*Harry L. Timmins*
Loaned by G. I. Sellers & Sons Company
Exhibited by Henri, Hurst & McDonald



STANLEY VACUUM BOTTLE *F. R. Gruger*
Loaned by Stanley Vacuum Bottle Co.
Exhibited by J. Walter Thompson Co.



ROYAL TYPEWRITER--*C. C. Beall*
Loaned by Royal Typewriter Co., Inc.
Exhibited by H. K. McCann Company



SILKS — *Hayden-Hayden*
Loaned by Cheney Bros.
Exhibited by Frank Seaman, Inc.



DJER KISS
Willy Pogany
Loaned by
A. H. Smith Co.
Exhibited by
The Blackman Company



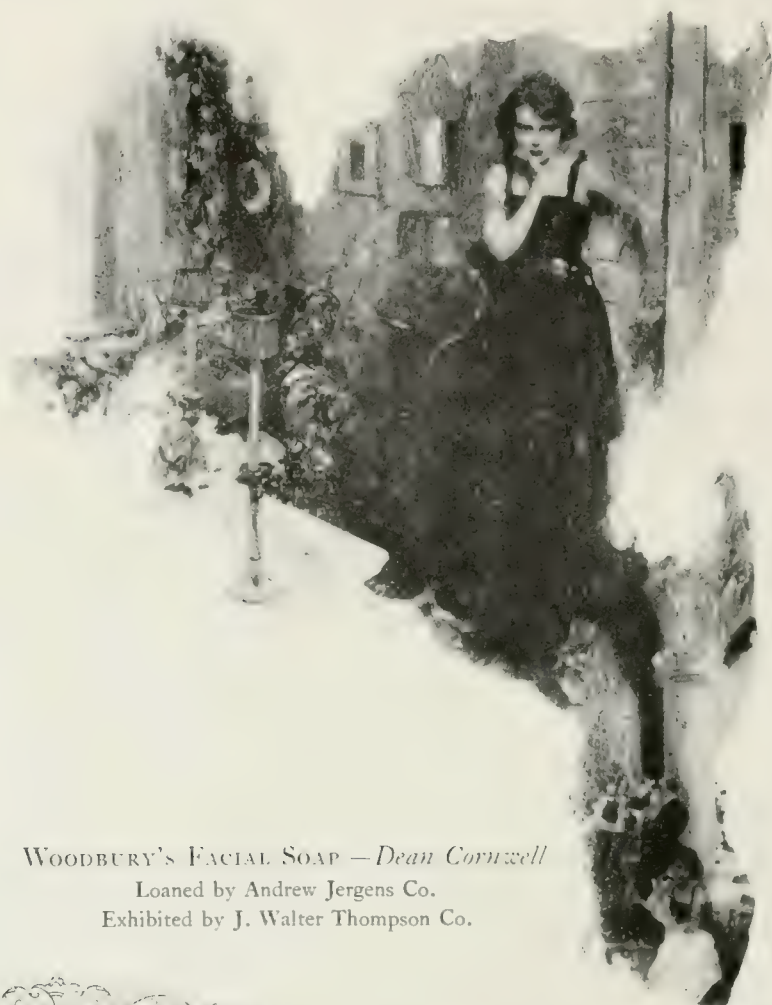
TWIN COMPACT—*C. H. Taffs*
Loaned by Richard Hudnut
Exhibited by James Advertising Agency, Inc.



THE CHEMICAL ENGINEER — *F. Vaux Wilson*
Loaned by E. I. Du Pont de Nemours Co.
Exhibited by Frank Seaman, Inc.



FAB — *The Reeves*
Loaned by Colgate & Co.
Exhibited by Niagara Litho. Co.



WOODBURY'S FACIAL SOAP — *Dean Cornwell*

Loaned by Andrew Jergens Co.

Exhibited by J. Walter Thompson Co.



SCRANTON LACE CURTAINS

Neysa McMein

Loaned by Scranton Lace Co.

Exhibited by Barrows & Richardson



“ALADDIN HAD HIS LAMP, YOU HAVE YOUR TELEPHONE”

Ernest Hamlin Baker

Loaned by New York Telephone Co.

Exhibited by Ernest Hamlin Baker



GOLFLEX GARMENTS

John La Gatta

Loaned by
Wilkin & Adler, Inc.

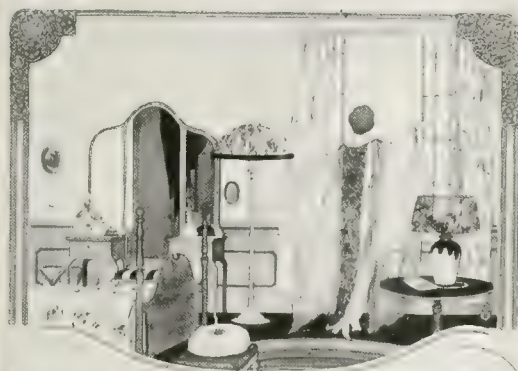
Exhibited by
Federal Advertising Agency



It need no longer be
unpleasant to remove hair

ODORONO DEPILATORY *Edward Ulreich*

Loaned by The Odorono Company
Exhibited by J. Walter Thompson Co.



A

CHENEY
SILKS

SILKS—*Cavanagh and Bensinger*

Loaned by Cheney Brothers
Exhibited by Frank Seaman, Inc.

THE SECOND ANNUAL OF ILLUSTRATIONS FOR



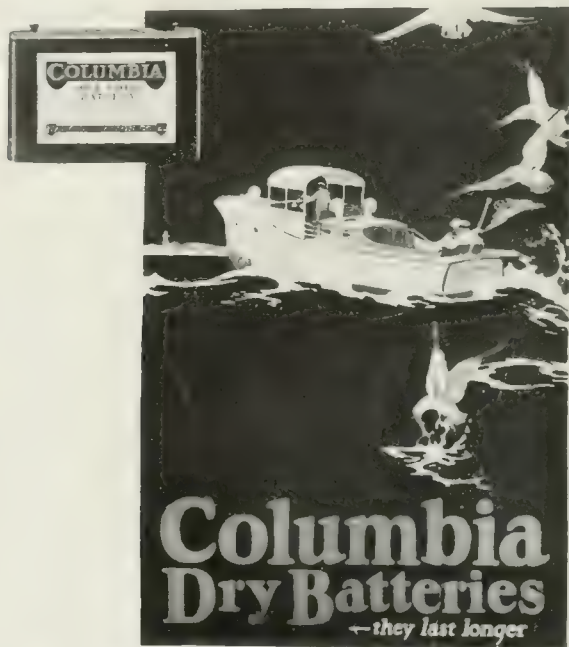
TIRE-PRESSURE-GAUGE — *August Bleser*

Loaned by A. Schrader's Son, Inc.
Exhibited by George Batten Company



MAZDA LAMPS — *Worth Brehm*

Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.



COLUMBIA DRY BATTERIES — *Edward A. Wilson*

Loaned by National Carbon Co., Inc.
Exhibited by Wm. H. Rankin Co.



SECURITIES—*Leslie Benson*
Loaned by The National City Co.
Exhibited by The Blackman Company



GOODRICH SILVERTOWN CORDS—*M. C. Perley*
Loaned by The B. F. Goodrich Rubber Co.
Exhibited by Wm. H. Rankin Co.

EDISON MAZDA
Maxfield Parrish
 Loaned by Edison Lamp Works
 Exhibited by
 Forbes Lithograph Co.



PERFECTION OIL HEATER—*E. R. Burgraf*
 Loaned by Cleveland Metal Products Co.
 Exhibited by H. K. McCann Company



STRATHMORE PAPERS—*Ralph Barton*
 Loaned by Strathmore Paper Co.
 Exhibited by Federal Advertising Agency



BON AMI—*Cushman Parker*
 Loaned by The Bon Ami Company
 Exhibited by
 The Erickson Company



COVER FOR WOMAN'S HOME COMPANION
Neysa McMein
 Loaned and exhibited by The Crowell Publishing Co.



WOODBURY'S FACIAL SOAP—*Walter Biggs*
 Loaned by Andrew Jergens Co.
 Exhibited by J. Walter Thompson Co.

THE SECOND ANNUAL OF ILLUSTRATIONS FOR



WOODBURY'S FACIAL SOAP

Dean Cornwell

Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.



EMBROIDERY AND CROCHET SILKS—*Hester Miller*

Loaned by Richardson Silk Co.

Exhibited by Federal Advertising Agency

(See page 19)



SLOAN'S LINIMENT—*Ernest R. Burggraf*

Loaned by Wm. K. Warner Co.

Exhibited by James Advertising Agency, Inc.

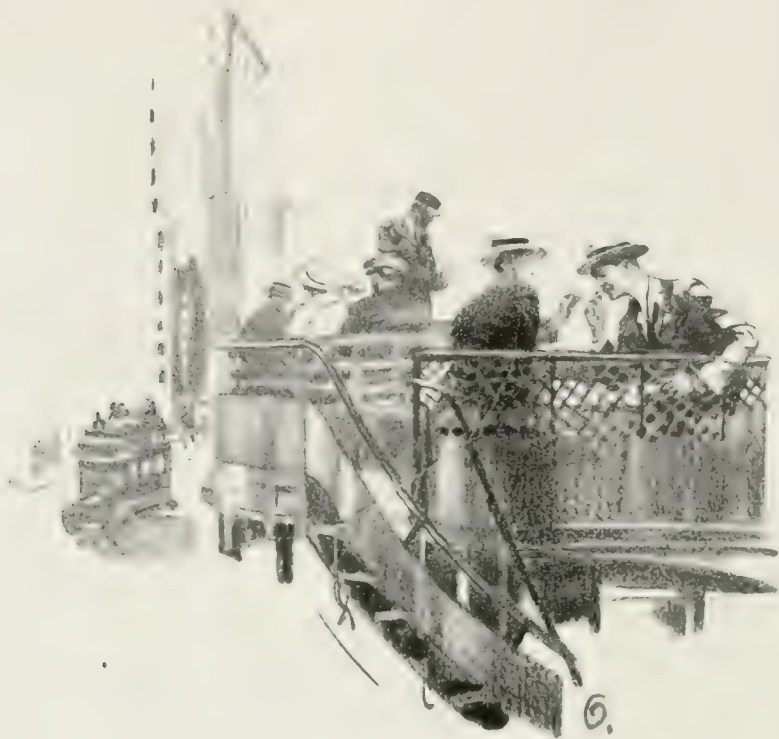


CRANE'S BUSINESS PAPERS—*Rene Clarke*

Loaned by Crane & Co.

Exhibited by Calkins & Holden, Inc.

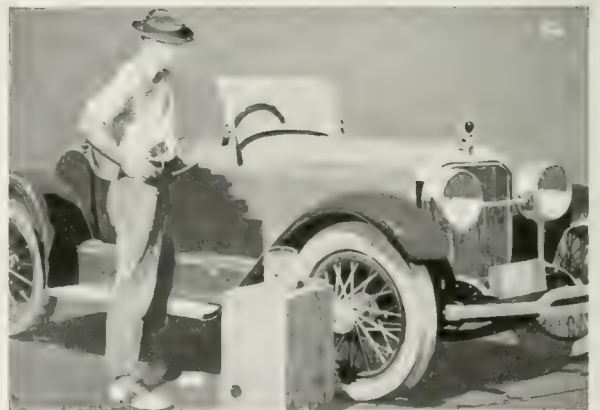
(See page 20)



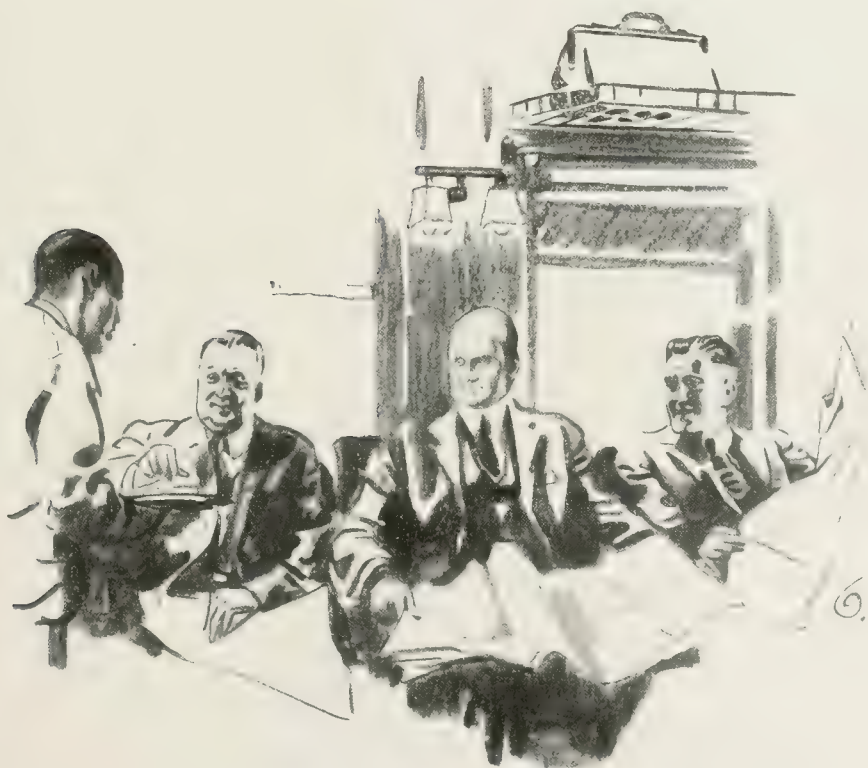
FATIMA CIGARETTES—*William Oberhardt*
 Loaned by Liggett & Myers Tobacco Co.
 Exhibited by Newell-Emmett Co.



ALADDIN UTENSILS—*Fred Mizen*
 Loaned by Cleveland Metal Products Co.
 Exhibited by H. K. McCann Company



VARNISH PRODUCTS—*Adolph Treidler*
 Loaned by Pratt & Lambert, Inc.
 Exhibited by Albert P. Hill Co.



FATIMA CIGARETTES—*William Oberhardt*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

Chesterfield

CIGARETTES

The Hearty Eater



CHESTERFIELD CIGARETTES—*Jack Sheridan*
Loaned and exhibited by Liggett & Myers Tobacco Co.

American



BOSCH

BOSCH MAGNETOS—*Jack Sheridan*
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan



CHESTERFIELD CIGARETTES —*Jack Sheridan*
Loaned and exhibited by Liggett & Myers Tobacco Co.



POSTER—*F. G. Cooper*
Loaned by New York Edison Co.



"Me want a bowl full"

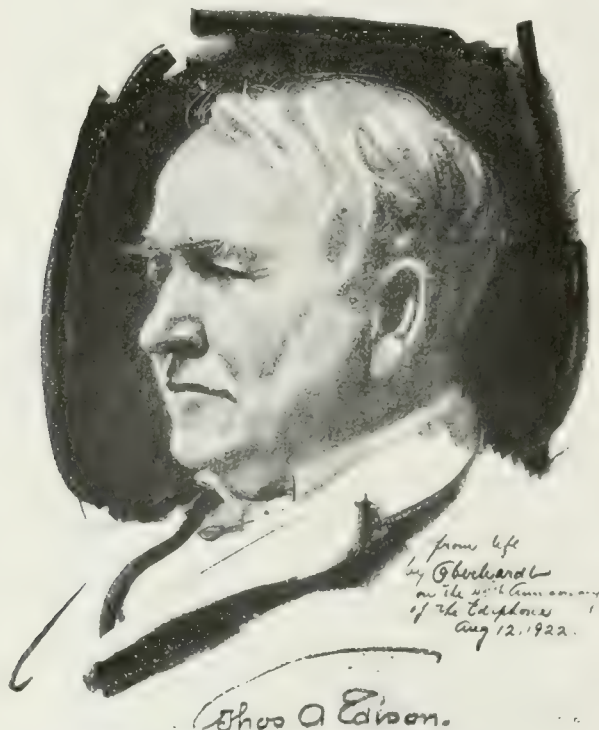
Post Toasties

IMPROVED CORN FLAKES

POST TOASTIES — *Maud Tousey Fangel*

Loaned by Postum Cereal Co., Inc.

Exhibited by Hulscher-Rothenburg, Inc.

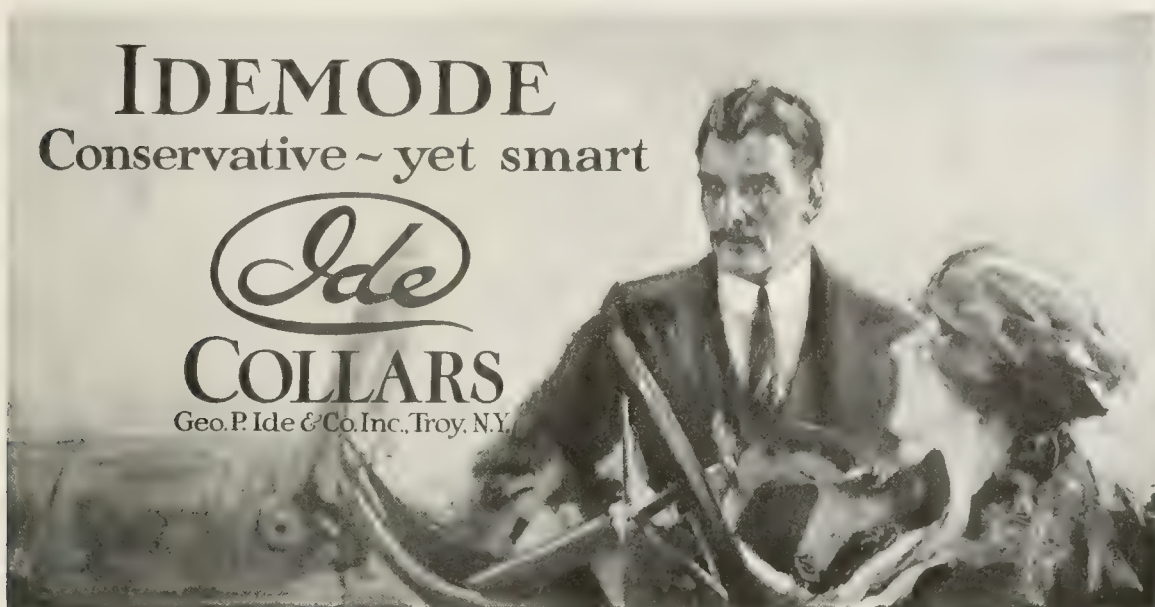


PORTRAIT — *Wm. Oberhardt*
Loaned by Thos. A. Edison Co., Inc.
Exhibited by Hanff-Metzger, Inc.

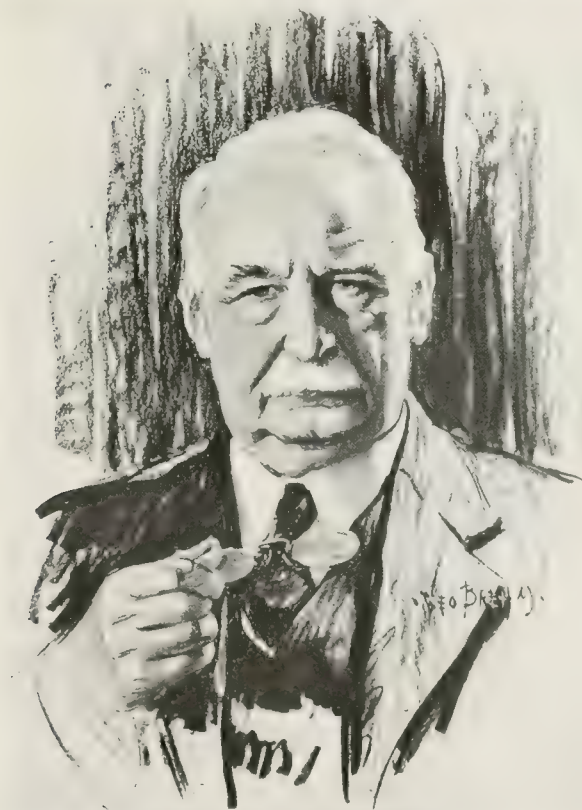
IDEMODE

Conservative ~ yet smart

Ide
COLLARS
Geo. P. Ide & Co. Inc., Troy, N.Y.



IDE COLLARS—*Walter Biggs*
Loaned by Geo. P. Ide & Co., Inc.
Exhibited by Niagara Litho. Co.

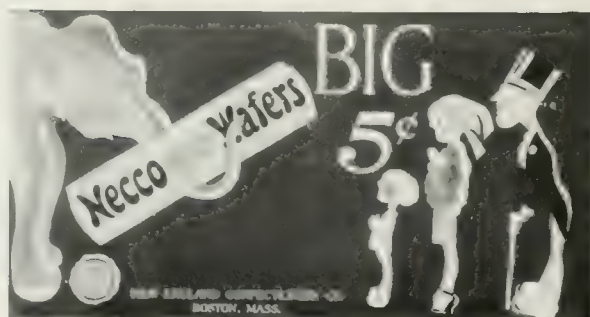


ASPIRIN—*George Brehm*
Loaned by
Bauer Chemical Co.
Exhibited by
James Advertising Agency, Inc.

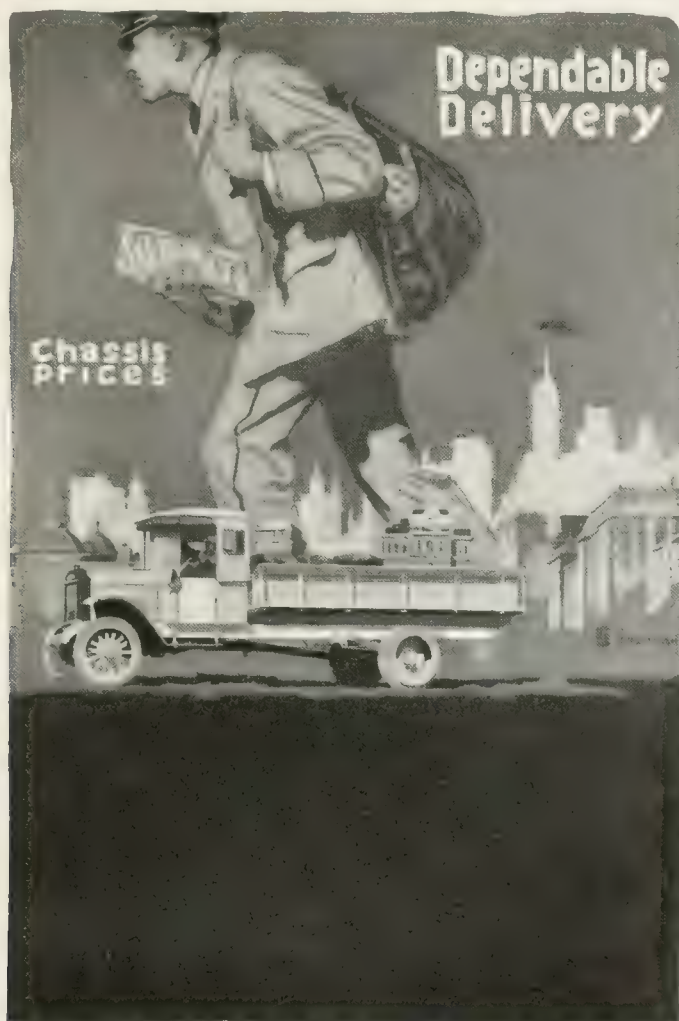


ARROW COLLARS — *J. C. Leyendecker*

Loaned by Cluett Peabody & Co.
Exhibited by The W. F. Powers Co.



NECCO WAFERS—*John Held*
Loaned by New England Confectionery Co.
Exhibited by Mears Advertising, Inc.



BETHLEHEM
MOTOR TRUCKS

Jack Sheridan

Loaned by
Bethlehem Motors Corp.

Exhibited by Sheridan,
Shawhan & Sheridan



MOTOR OILS—*Gayle P. Hoskins*

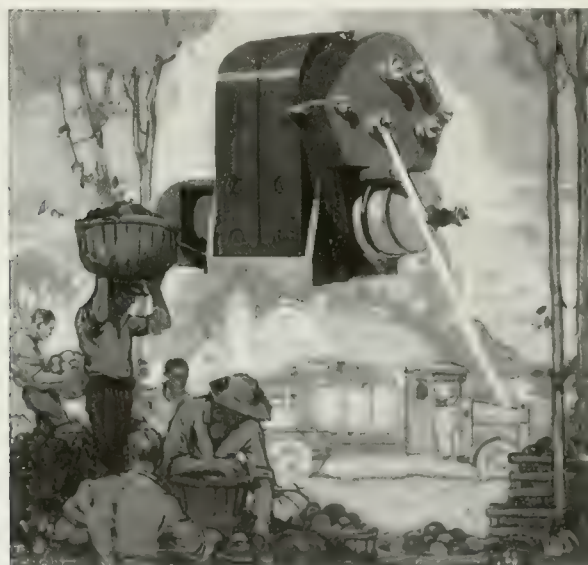
Loaned by Tide Water Oil Co.

Exhibited by Joseph Richards Company

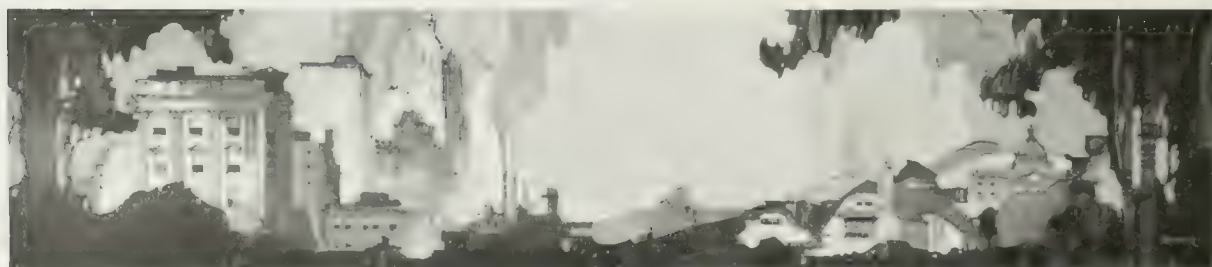
THE SECOND ANNUAL OF ILLUSTRATIONS FOR



BOSCH MAGNETOS—*Fred Knight*
 Loaned by American Bosch Magneto Corp.
 Exhibited by Sheridan, Shawhan & Sheridan



BOSCH MAGNETOS—*Fred Knight*
 Loaned by American Bosch Magneto Corp.
 Exhibited by Sheridan, Shawhan & Sheridan



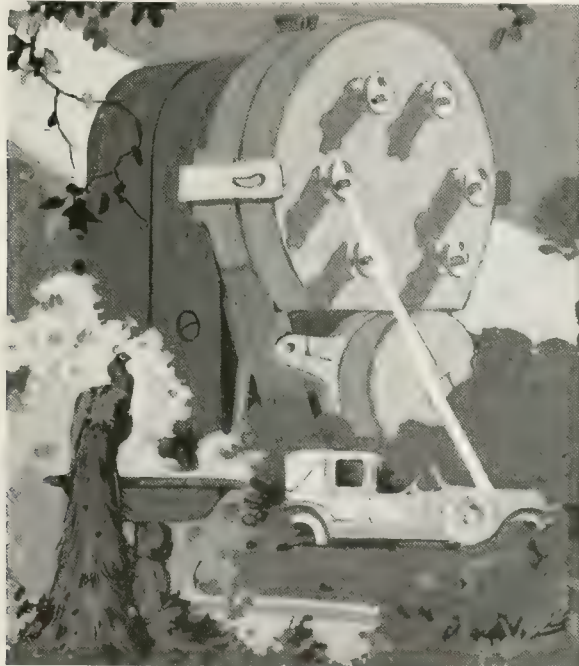
GOOD HARDWARE—*Thos. Benrimo*
 Loaned by P. & F. Corbin
 Exhibited by F. J. Ross Co.



GARGOYLE LUBRICATING OILS—*James H. Daugherty*

Loaned by Vacuum Oil Co.

Exhibited by The Blackman Company



BOSCH MAGNETOS

Fred Knight

Loaned by
American Bosch Magneto Corp.

Exhibited by
Sheridan, Shawhan & Sheridan



EXIDE BATTERIES—*Stanley McNeill*

Loaned by Electric Storage Battery Co.

Exhibited by George Batten Company

THE SECOND ANNUAL OF ILLUSTRATIONS FOR



FOUNDRIES—*C. George Shepherd*

Loaned by American Steel Foundries

Exhibited by R. R. Donnelly & Sons



YALE PRODUCTS—*Harry Miller*

Loaned by Yale & Towne Mfg. Co.

Exhibited by Hanff-Metzger, Inc.



FIRE INSURANCE —*Thos. Benrimo*

Loaned by Hartford Fire Insurance Co.

Exhibited by Frank Seaman, Inc.



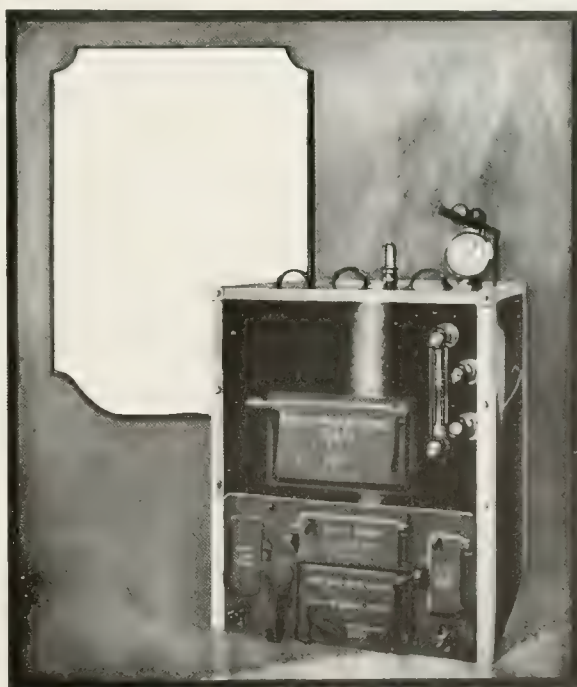
WHITE TRUCKS—*Ivor Johns*
 Loaned by The White Co.
 Exhibited by The Caxton Co.



FORHAN TOOTH PASTE—*E. R. Burggraf*
 Loaned by Bauer Chemical Co., Inc.
 Exhibited by James Advertising Agency, Inc.



WHITE TRUCKS —*Ivor Johns*
 Loaned by The White Co.
 Exhibited by The Caxton Co.



TYPE A HEAT MACHINE—*Edw. Wilson*
 Loaned by American Radiator Co.
 Exhibited by Barton, Durstine & Osborn, Inc.

THE SECOND ANNUAL OF ILLUSTRATIONS FOR



ROBERT BURNS CIGARS—*K. M. Ballantyne*

Loaned by General Cigar Co.

Exhibited by Frank Seaman, Inc.



TRACTION PLOWS—*Cal Luce*

Loaned by J. I. Case Threshing Machine Co

Exhibited by H. K. McCann Company



FOLDER DESIGN—*Clyde Prettyman*
 Loaned and exhibited by Eclipse Electro & Engraving Co.



TRACTION PLOWS —*Cal Luce*
 Loaned by J. I. Case Threshing Machine Co.
 Exhibited by H. K. McCann Company



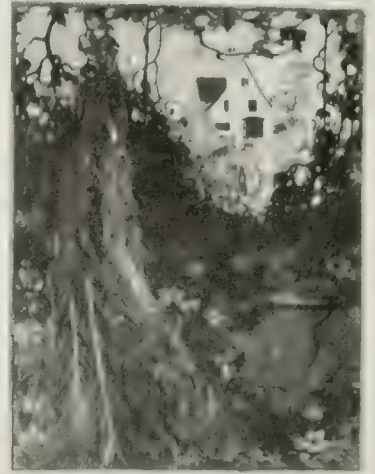
STRATHMORE PAPERS—*Adolph Treidler*
 Loaned by Strathmore Paper Co.
 Exhibited by Federal Advertising Agency



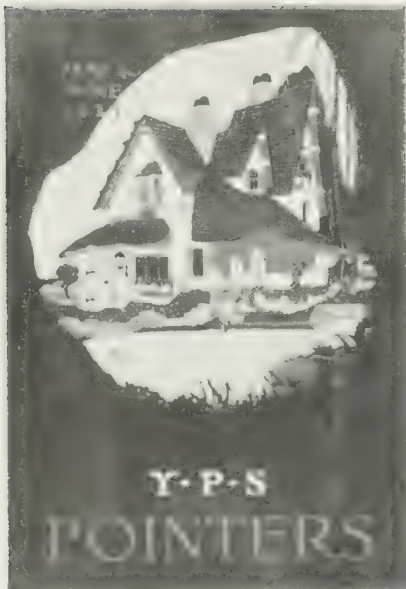
MEDUSA

MEDUSA CEMENT—*Fred Crouse*
Loaned by Sandusky Portland Cement Co.
Exhibited by H. K. McCann Company

COUNTRY
LIFE



COVER DESIGN—*Fred Knight*
Loaned and exhibited by Fred Knight



HOUSE ORGAN—*Fred Crouse*
Loaned by Youngstown Pressed Steel Co.
Exhibited by H. K. McCann Company



BRENLIN SHADES—*Henry Maust*
Loaned by Chas. W. Breneman Co.
Exhibited by J. Walter Thompson Co.



IVORY SOAP—*Douglas Duer*
Loaned by Procter & Gamble Co.
Exhibited by The Blackman Company



ANACONDA COPPER SHINGLES—*Stanley McNeill*

Loaned by Anaconda Copper Mining Co.

Exhibited by George Batten Company



ANACONDA COPPER SHINGLES—*Stanley McNeill*
Loaned by Anaconda Copper Mining Co.
Exhibited by George Batten Company



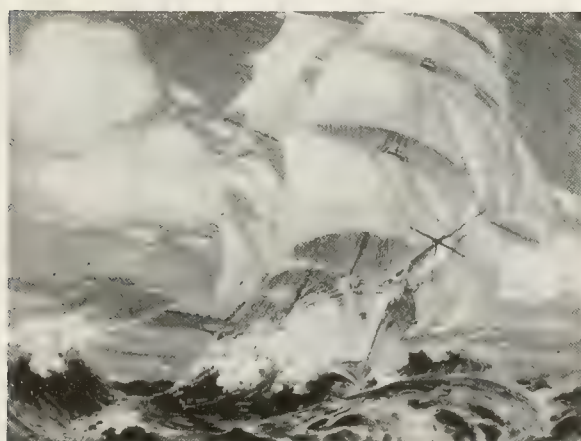
COVER DESIGN—*Rene Clarke*
Loaned and exhibited by Rusling Wood



GATES TOURS—*Frank Hazell*
Loaned by Gates Tours, Inc.
Exhibited by J. Walter Thompson Co.



FLORIENT PERFUME—*Azinoff*
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.



UNDERWOOD TYPEWRITER—*William L. Dodge*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Co.



JELL-O—*Linn Ball*

Loaned by Genesee Pure Food Co.
Exhibited by Dauchy Advertising Co.
(See page 22)



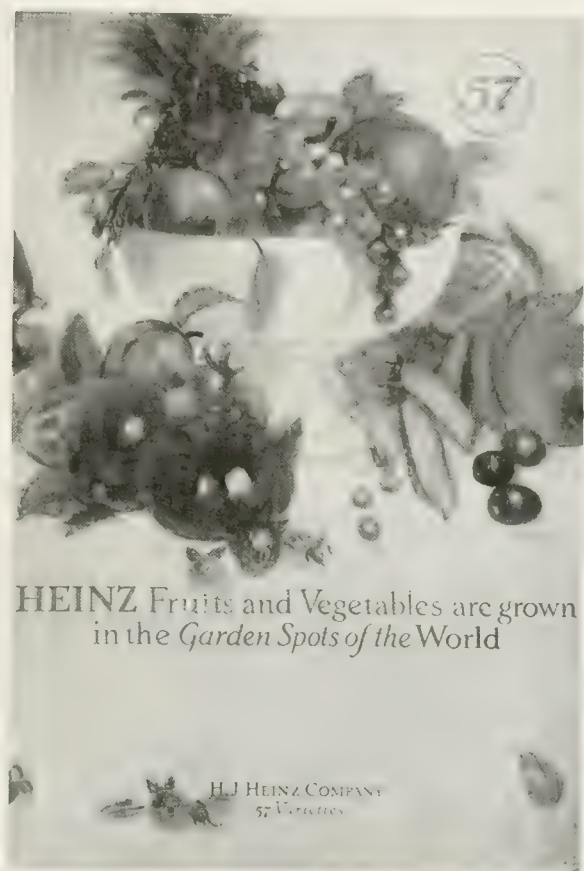
YUBAN COFFEE—*Linn Ball*

Loaned by Arbuckle Bros.
Exhibited by J. Walter Thompson Co.





·SNOWDRIFT—*Rene Clarke*
 Loaned by Southern Cotton Oil Co.
 Exhibited by Calkins & Holden, Inc.



HEINZ 57 VARIETIES—*Linn Ball*
 Loaned by H. J. Heinz Company
 Exhibited by Calkins & Holden, Inc.



COMMUNITY PLATE—*Baron A. E. De Meyer*
 Loaned by Oneida Community, Ltd.
 Exhibited by The Patterson-Andress Co., Inc.



SNOWDRIFT *Rene Clarke*
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.



LAMPS- *Cal Luce*
Loaned by Macbeth Evans Glass Co.
Exhibited by Richardson Briggs Co.



WESSON OIL—*Rene Clarke*
 Loaned by Southern Cotton Oil Co.
 Exhibited by Calkins & Holden, Inc.



HAM AND EGGS —*Carl L. Neher*
 Loaned by Swift & Company
 Exhibited by J. Walter Thompson Co.

THE SECOND ANNUAL OF ILLUSTRATIONS FOR



LIBBY'S—*Ball, Kruizenga & Co.*

Loaned by Libby, McNeill & Libby
Exhibited by J. Walter Thompson Co.



LIBBY'S—*Barnes-Crosby*

Loaned by Libby, McNeill & Libby
Exhibited by J. Walter Thompson Co.



COMMUNITY PLATE—*Baron A. E. De Meyer*

Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.



FOLDER DESIGN—*C. W. Heck*

Loaned and exhibited by Edgar C. Ruwe Company, Inc.



COMMUNITY PLATE—*Baron A. E. De Meyer*

Loaned by Oneida Community, Ltd.

Exhibited by The Patterson-Andress Co., Inc.



SHOES—*Winemiller & Miller*

Colored by *Wm. J. Smith*

Loaned by A. E. Nettleton Company

Exhibited by Frank Seaman, Inc.



SHOES — *Winemiller & Miller*
Colored by *Wm. J. Smith*
Loaned by A. E. Nettleton Company
Exhibited by Frank Seaman, Inc.



ROYAL TYPEWRITER — *Lejaren à Hiller*
Loaned by Royal Typewriter Co.
Exhibited by H. K. McCann Company



"SAVIN' THE SURFACE" — *Winemiller & Miller*
Loaned by Save The Surface Campaign
Exhibited by F. J. Ross Co.



"ABOUT YOUR
TELEPHONE"
Winemiller & Miller
Loaned by
The Western Electric Co.
Exhibited by
Newell-Emmett Co.



KODAK—*Winemiller & Miller*
Colored by *Wm. J. Smith*
Loaned by Eastman Kodak Co.
Exhibited by Frank Seaman, Inc.



GOOD HARDWARE—*Winemiller & Miller*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

THE SECOND ANNUAL OF ILLUSTRATIONS FOR



KODAK—*Wm. Shewell Ellis*
Loaned by Eastman Kodak Co.
Exhibited by Frank Seaman, Inc.



GOOD HARDWARE—*Clara E. Sipprell*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.



"MAJESTIC" LOUNGE—*H. W. Scandlin*
Loaned by White Star Line
Exhibited by H. W. Scandlin



JELL-O—*H. W. Scandlin*
Loaned by Genesee Pure Food Co.
Exhibited by H. W. Scandlin



KODAK
Wm. Shewell Ellis
Loaned and exhibited by
Wm. Shewell Ellis



GOOD HARDWARE—*Wm. Shewell Ellis*

Loaned by P. & F. Corbin

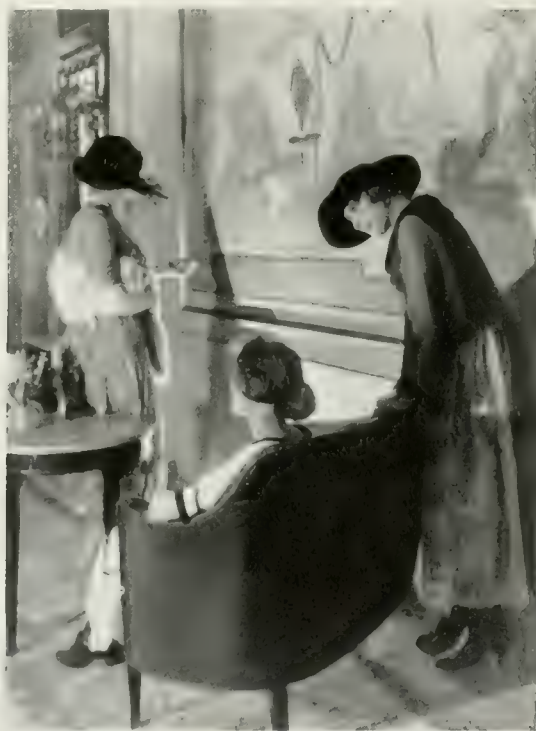
Exhibited by F. J. Ross Co.



CORRIDOR OF "HOMERIC" — *H. W. Scandlin*

Loaned by White Star Line

Exhibited by H. W. Scandlin



MUSIC ROOM ON "HOMERIC" — *H. W. Scandlin*

Loaned by White Star Line

Exhibited by H. W. Scandlin

ADVERTISEMENT IN THE UNITED STATES



FATIMA CIGARETTES—*Lejaren à Hiller*
 Loaned by Liggett & Myers Tobacco Co.
 Exhibited by Newell-Emmett Co.



WEBER PIANO—*H. W. Scandlin*
 Loaned by The Aeolian Co.
 Exhibited by H. W. Scandlin



WILSNAP—*Grancel Fitz*
 Loaned by The Wilson Fastener Co.
 Exhibited by The Blackman Company



WOMEN'S SPORTING APPAREL — *Alfred Cheney Johnston*
Loaned and exhibited by Dobbs & Co.

PAPER
IS PART OF THE
PICTURE



PAPER
IS PART OF
THE PICTURE

STRATHMORE
IS PART OF THE PICTURE



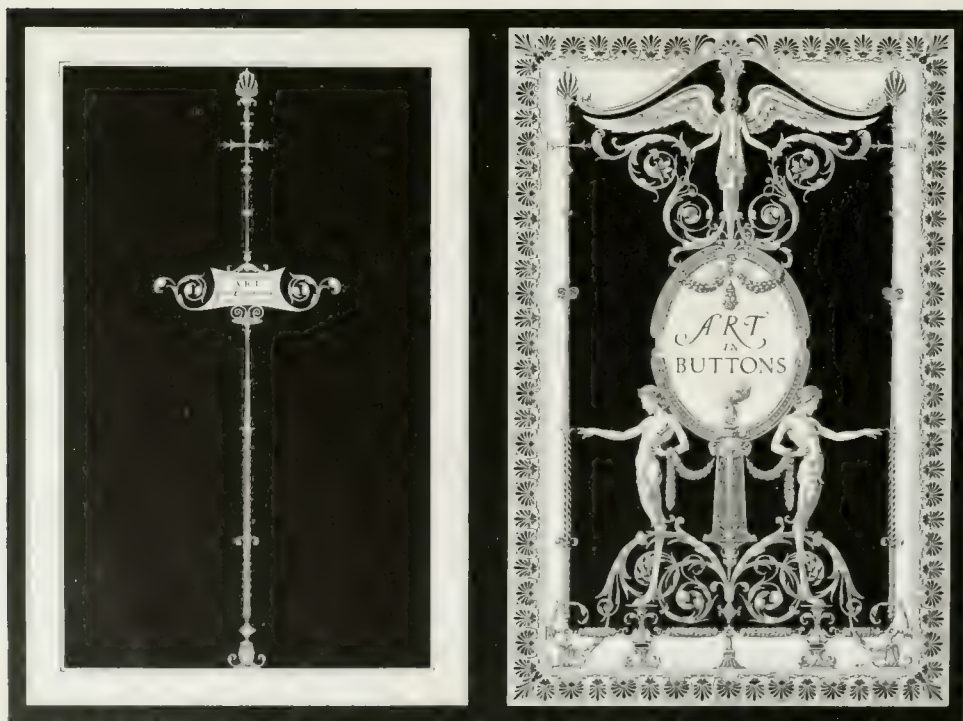
STRATHMORE PAPERS—*Guido & Lawrence Rosa*

Loaned by Strathmore Paper Co.

Exhibited by Federal Advertising Agency



HOUSE ORGAN—*Fred Crouse*
 Loaned by Youngstown Pressed Steel Co.
 Exhibited by H. K. McCann Company



COVER DESIGN—*Walter D. Teague*
 Loaned and exhibited by Art-in-Buttons, Inc.



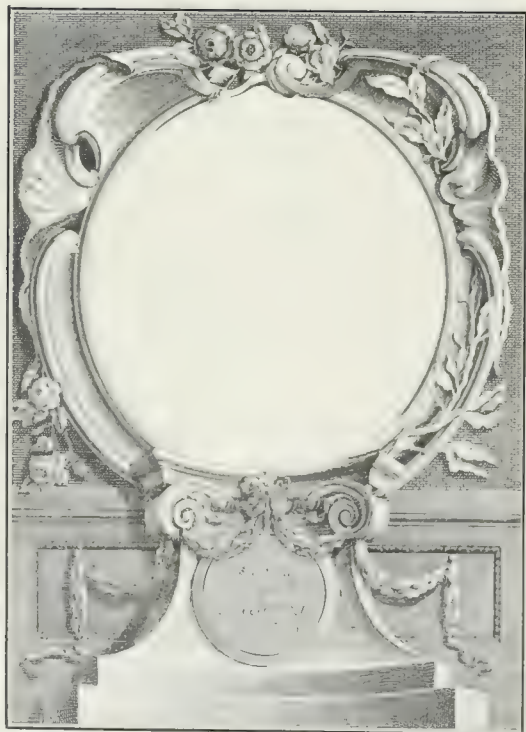
COVER DESIGN—*Walter D. Teague*
 Loaned and exhibited by Elmer Adler



PERFUMES—*Walter D. Teague*
 Loaned by Frank M. Prindle & Co.
 Exhibited by Joseph Richards Co., Inc.



COVER DESIGN—*Herman Roeg*
 Loaned by Canadian Pacific Railway
 Exhibited by Albert Frank & Co.



BROCHURE INSERT—*Clarence P. Hornung*
 Loaned by American Piano Co.
 Exhibited by Clarence P. Hornung



PAGE DECORATION—*Walter D. Teague*
 Loaned by Phoenix Knitting Works
 Exhibited by Gardner-Glen Buck Co.



TRADE MARK—*Timothy Cole*
Loaned by Hartford Fire Insurance Co.
Exhibited by Frank Seaman, Inc.



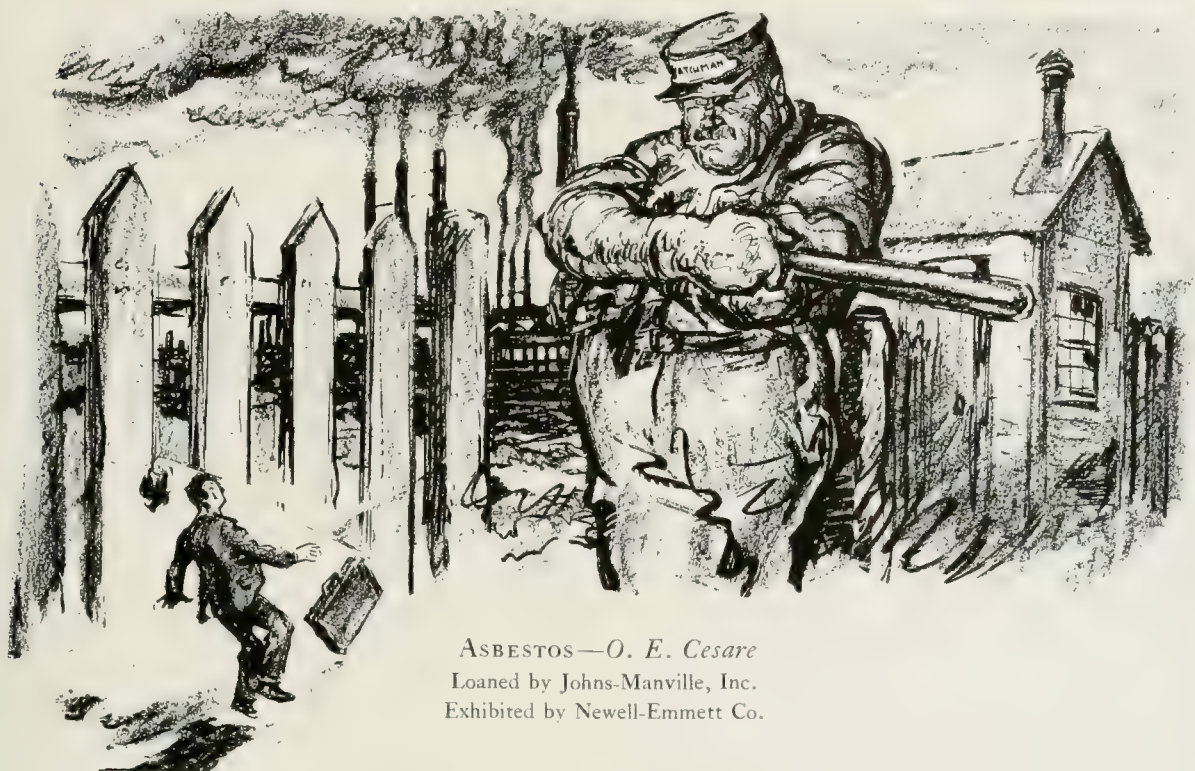
BUXTON KEYTAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.



KOLYNOS DENTAL CREAM—*Ernest R. Burgraf*
Loaned by Gardiner & Wells Co.
Exhibited by Stanford Briggs, Inc.



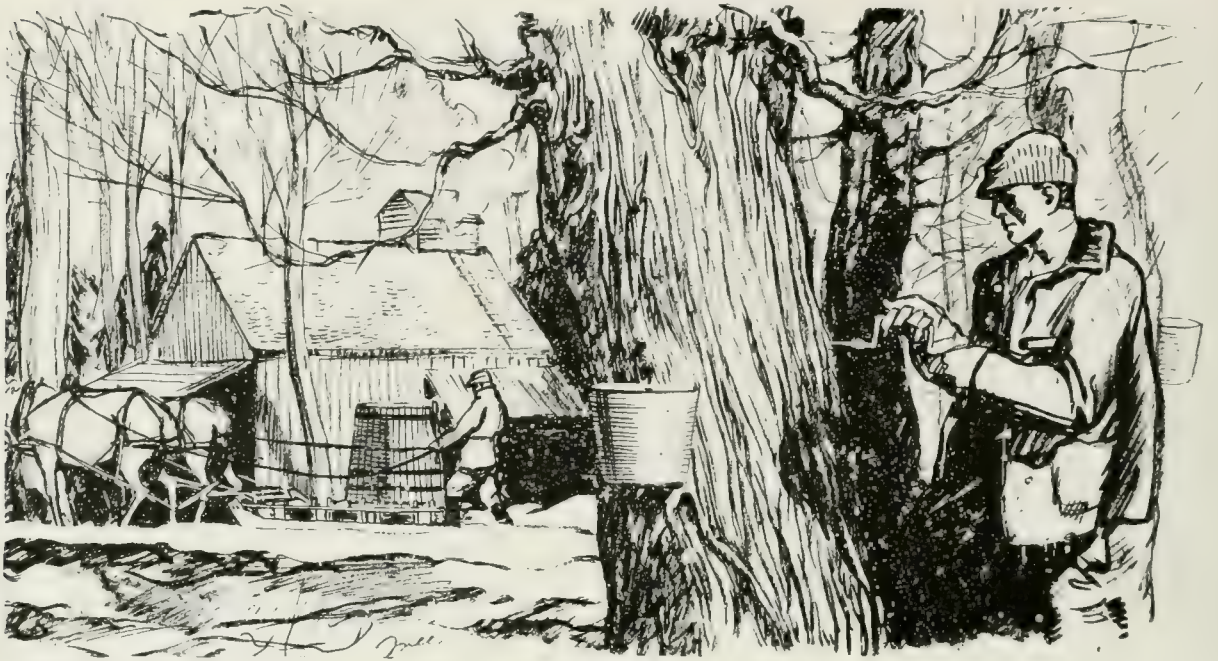
BUXTON KEYTAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.



ASBESTOS—*O. E. Cesare*
Loaned by Johns-Manville, Inc.
Exhibited by Newell-Emmett Co.



BUXTON KEVTAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.



MAYFLOWER SYRUP—*C. B. Falls*

Loaned by Welch Bros. Maple Co.

Exhibited by Hoyt's Service, Inc.



NEWSPAPER ADVERTISEMENT—*W. W. Hood*

Loaned by Canadian Pacific Railway

Exhibited by Albert Frank & Co.



COLLIER'S—*Frank B. Hoffman*

Loaned by Crowell Publishing Co.
Exhibited by J. Walter Thompson Co.



ADLON CIGAR—*I. B. Hazleton*

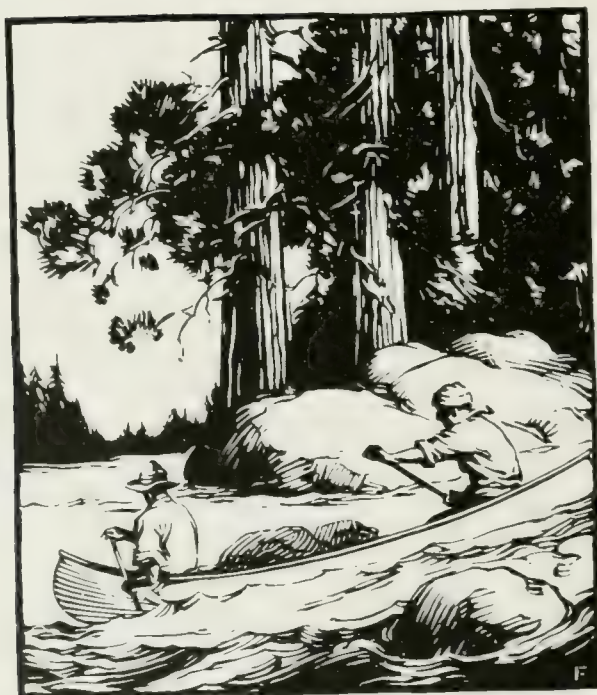
Loaned by Consolidated Cigar Corp.
Exhibited by F. J. Ross Co.



MAYFLOWER SYRUP—*C. B. Falls*

Loaned by Welch Bros. Maple Co.

Exhibited by Hoyt's Service, Inc.



NOVA SCOTIA—*Sidney E. Fletcher*

Loaned by Dominion Atlantic Railway

Exhibited by Albert Frank & Co.



RINSO — *John Rae*
 Loaned by Lever Bros. Co.
 Exhibited by J. Walter Thompson Co.



MAGAZINE ADVERTISEMENT—*Ernest R. Burggraf*
 Loaned and exhibited by Hearst's International



LOOSE LEAF AND BOUND BOOKS—*Ernest R. Burggraf*

Loaned by National Blank Book Co.
Exhibited by George Batten Company



COMMUNITY PLATE—*Katharine Sturgis*

Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co.



PERFUMES—*Louis Reid*

Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

ADVERTISEMENTS IN THE UNITED STATES



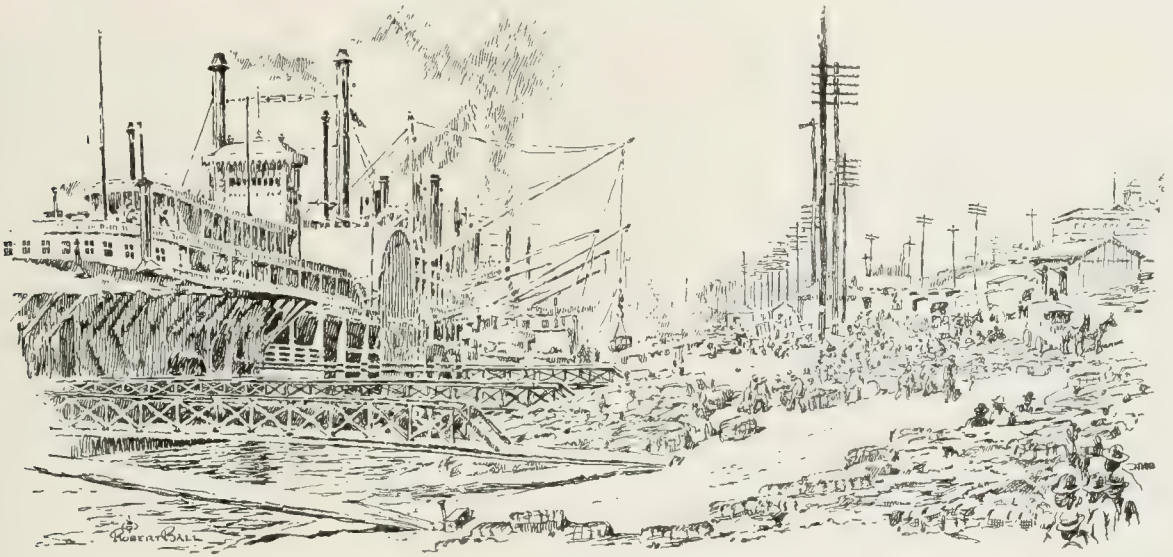
WALL PAPERS—*J. Liello*
 Loaned by Richard E. Thibaut, Inc.
 Exhibited by Joseph Richards Co., Inc.

THE SECOND ANNUAL OF ILLUSTRATIONS FOR



NEWSPAPER DRAWINGS—*Wallace Morgan*
Loaned and exhibited by Saks & Company

ADVERTISEMENTS IN THE UNITED STATES



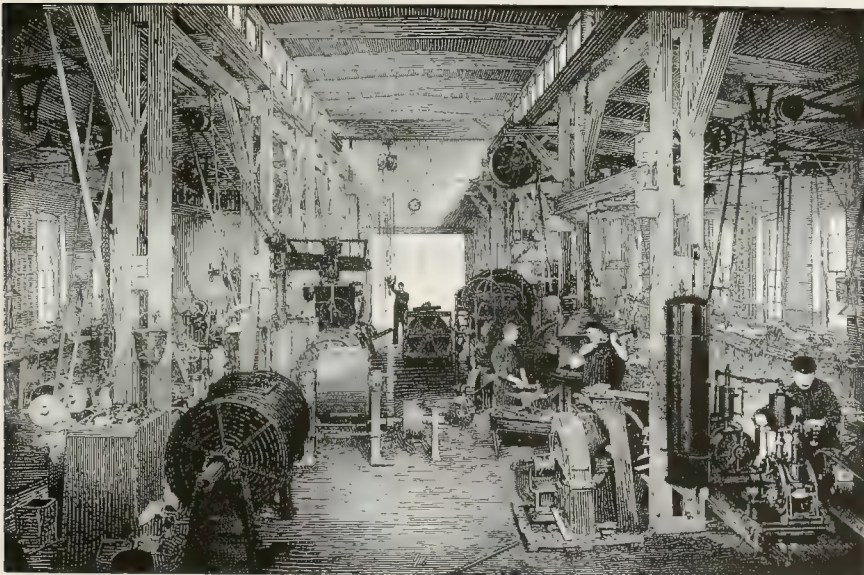
MEMPHIS—*Robert Ball*

Loaned by Union & Planters Bank, Memphis, Tenn.
Exhibited by E. B. Wilson, Inc.



TALCUM POWDER
George Illian

Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.



FACTORY OF PAUL O. ABBÉ—*Ernest Hamlin Baker*

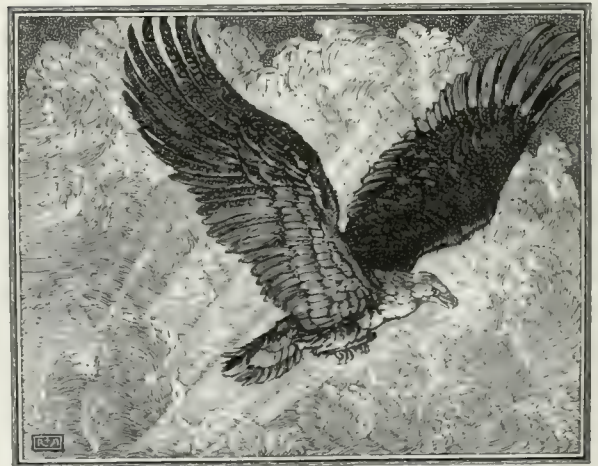
Loaned by Paul O. Abbé
Exhibited by Ernest Hamlin Baker



ASBESTOS—*Arthur Gilbey*
Loaned by Johns-Manville, Inc.
Exhibited by Newell-Emmett Co.



TRUST SERVICE—*Guido & Lawrence Rosa*
Loaned by Columbia Trust Co.
Exhibited by The Blackman Company

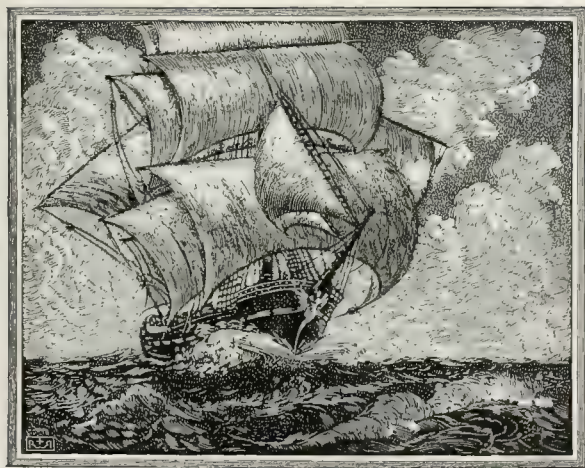


UNDERWOOD TYPEWRITER—*Guido & Lawrence Rosa*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company



NEWSPAPER ADVERTISEMENT—*Robert Ball*

Loaned by The National Park Bank, New York
Exhibited by E. B. Wilson, Inc.



UNDERWOOD TYPEWRITER—*Guido & Lawrence Rosa*

Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company



TRUST SERVICE—*Guido & Lawrence Rosa*

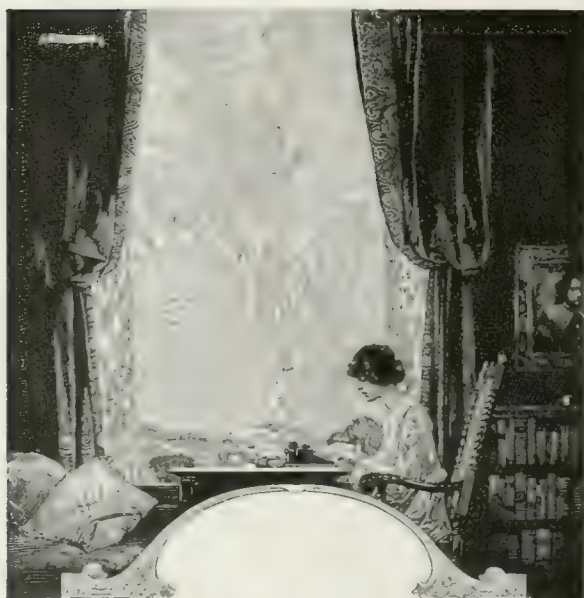
Loaned by Columbia Trust Co.
Exhibited by The Blackman Company



ESTEY ORGAN—*Franklin Booth*

Loaned by Estey Organ Co.

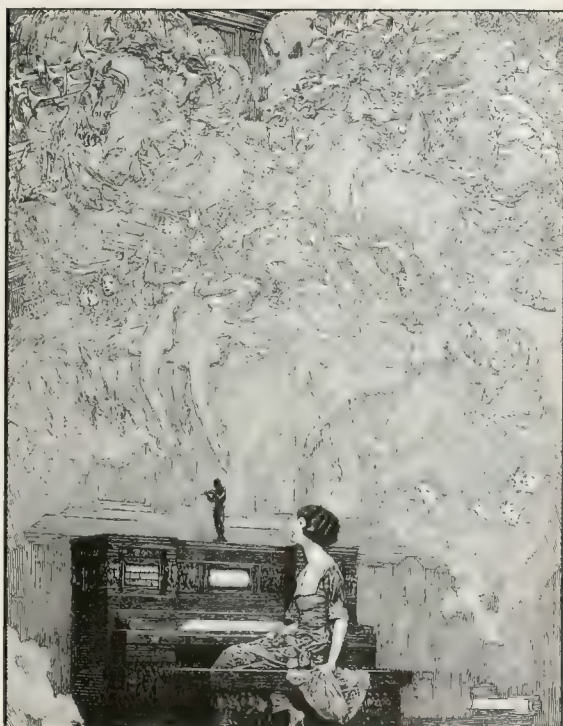
Exhibited by Calkins & Holden, Inc.



UNDERWOOD TYPEWRITER *Franklin Booth*

Loaned by Underwood Typewriter Co., Inc.

Exhibited by Harry C. Michaels Company



ESTEY ORGAN—*Franklin Booth*

Loaned by Estey Organ Co.

Exhibited by Calkins & Holden, Inc.



MAZDA—*Hugh Ferriss*

Loaned by Edison Lamp Works of General Electric Co.

Exhibited by Barton, Durstine & Osborn, Inc.



COMMUNITY PLATE—*Guido & Lawrence Rosa*

Loaned by Oneida Community, Ltd.

Exhibited by The Patterson-Andress Co., Inc.



HEINZ 57 VARIETIES—*Rutherford Boyd*

Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.



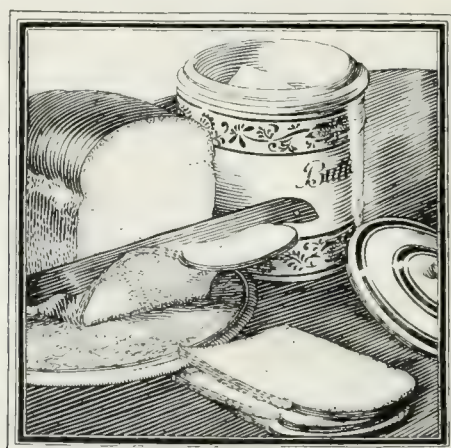
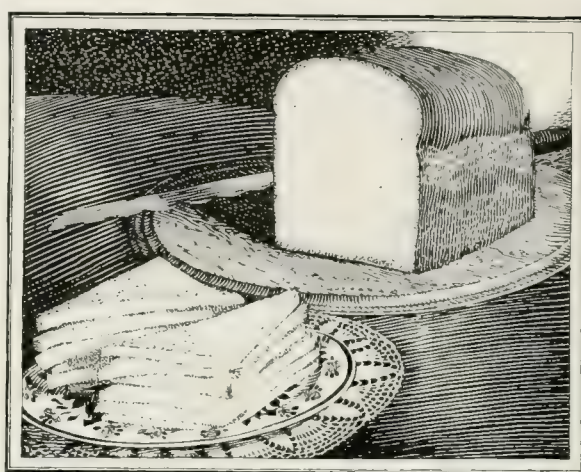
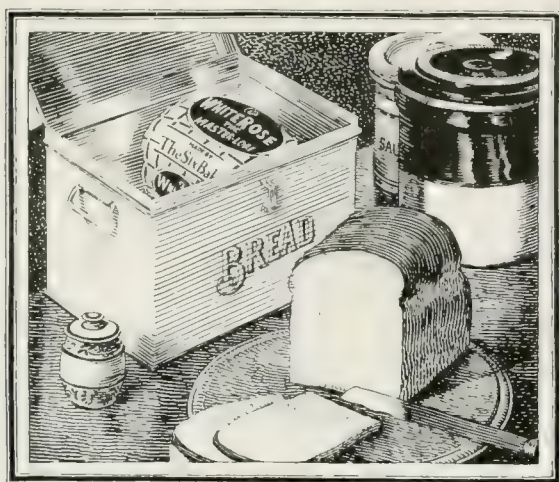
NOTASEME HOSIERY —*Rutherford Boyd*

Loaned by Notaseme Hosiery Company
Exhibited by Street & Finney, Inc.



VELVET TOBACCO—*Sidney E. Fletcher*

Loaned by Liggett & Myers Tobacco Co.
Exhibited by The Richard A. Foley Advertising Agency, Inc.



WHITE ROSE BREAD—*Rutherford Boyd*
Loaned by Massachusetts Baking Co.
Exhibited by J. Walter Thompson Co.

ADVERTISEMENTS



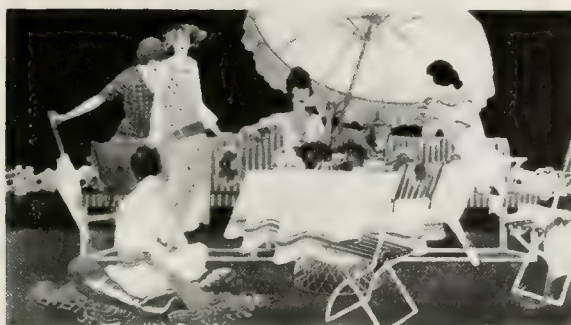
Page 110



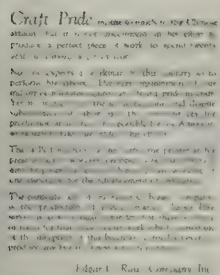
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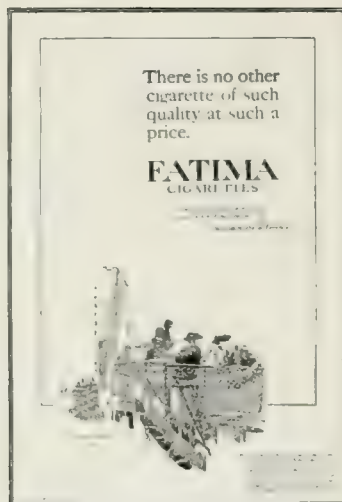
Page 67



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Page 82



Page 46



Page 125

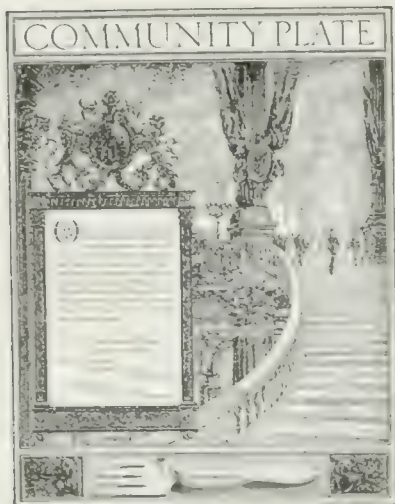
COMMUNITY PLATE



COMMUNITY PLATE
Coles Phillips
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co.



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Page 127



Page 34

RICHARDSON'S
EMBROIDERED AND CROCHET SILKS



Page 19

When Two Leading American Dentists Developed a Dentifrice for the Ladies of the Court

How They Showed the World the Prime
Essential of Tooth Lustre



The other was a leading French historian and philosopher of international reputation. It was this American who discovered and secured with great care the last letters of the Marquis. It is proved that these books are still standing a safe bet as to the true mental collapse.

Members of an *Iluminismo* (Illumenism)

The men were members of that historic center of American democracy of whom it is said that "to master what entrance came from the mouths of the Kings and Priests who ruled Europe, these Americans have chosen their

was shown that grit is a dental preparation
was not only unnecessary, but to be severely
condemned, and that the stimulation of mouth
injury was the prime cause of tooth decay
and mouth hygiene.

Dentists and Doctors
This prescription—the formula of Kalyonin—is widely known and respected by dentists and physicians the world over.

The simplicity of the large idea by Karlmann Demmel remains the elimination of mouth-breath, the polishing of teeth without the use of drugs, are under a laudable story to doctors.

Because of the hygienic mouth conditions which a prosthesis Karlmann Demmel Crown has been successfully suited to professional men, hospital and health boards to all enlightened countries. It is also used and prescribed by leading dental surgeons in their treatment

This 3-eyered Donald Croman, first developed for the Indian of the court and used by them to preserve the brilliant history of their youth, has become a world-wide currency now being exchanged at a rate of one for one.

(3) *Intuition* is *learned* only in the according to directions. Have *intuitive* truth and *intuitive* happiness. In a way that *scientific* sciences is *truth* of the *preparation* and *are* *being*.

The Kolynos Company
New Haven Conn. U.S.A.

It is hard to tell on our Part History documents whether someone has used a 1930s German calendar and a 1930s German newspaper and known a German name and date were.

Page 116

*The final touch
of beauty —*
BRENLIN

How you can enhance
the appearance of your home
with this rich long wearing
window shade material



the "new" and "old" world. The "new" world is the world of the future, the world of the imagination, the world of the dream. The "old" world is the world of the past, the world of the memory, the world of the reality. The "new" world is the world of the future, the world of the imagination, the world of the dream. The "old" world is the world of the past, the world of the memory, the world of the reality.

Brenlin
the long working
Window Shade material

Page 94



Page 52

*The importance of correct window shading
in the home beautiful*

—How you can attain perfect light and color harmony with Brenlin

[illegible]

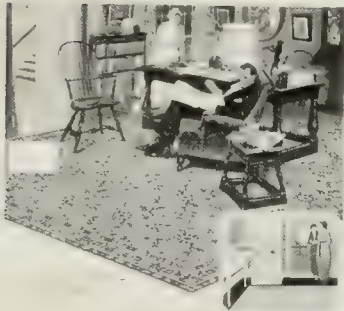
is a wide range of styles, from traditional to the most modern and daring. The most popular styles are the classic, the modern, the sporty, the elegant, the casual, the romantic, and the sexy.

For the most part, the styles are very similar to those of the 1980s. The classic style is characterized by a simple, clean design, often with a high collar and a long skirt. The modern style is characterized by a more structured, tailored look, often with a high collar and a long skirt. The sporty style is characterized by a more relaxed, casual look, often with a high collar and a long skirt. The elegant style is characterized by a more sophisticated, refined look, often with a high collar and a long skirt. The casual style is characterized by a more relaxed, comfortable look, often with a high collar and a long skirt. The romantic style is characterized by a more feminine, delicate look, often with a high collar and a long skirt. The sexy style is characterized by a more provocative, sensual look, often with a high collar and a long skirt.

[illegible]

Brenlin

Page 49



Gold Seal
CONGOLEUM
ART RUGS

Page 57



There is a true Aristocracy in all the works of man, some being flimsy and poor and others good and satisfying.

The Royal Typewriter is so called because it is Royal, Royal by the best right and title—that of Quality.

The true meaning of Aristocracy is the rule of the best. And in the only true Aristocracy—the Aristocracy of Achievement—the best is the Royal.

ROYAL TYPEWRITER COMPANY, INC.
100 West Broadway, New York

Compare the Work

ROYAL
TYPEWRITERS

Page 104



Indoors and Out
these Rugs are a Joy

Gold Seal
CONGOLEUM
ART RUGS

Page 56



The flavor of Vermont
maple—at its best

When the sap of Vermont maples produces more concentrated essence than that from any other part of the world, it is Nature's secret. But what are the reasons? The fact is, the purest maple syrup is made in Vermont. The quality is different from other maple syrups.

Maple syrup is made right where the trees grow. It is not refined or altered in any way. It is the purest maple syrup in the world.

Just enough refined granulated sugar is added to make Mayflower Syrup a delicious syrup and rich in flavor. The natural taste is taken to retain the

rich taste of the maple. Vermonters are too proud of the flavor of Vermont maple to spoil it.

It is the pure Mayflower Syrup in either case or better in fact, and even some of the finest granulated sugar is added to make it. The quality is different from other maple syrups.

You can keep the syrup indefinitely. The fact is, it is the purest maple syrup in the world. It is not refined or altered in any way. It is the purest maple syrup in the world.

WELCH BROS. MAPLE CO. founded 1790
Burlington, Vermont

Mayflower Syrup
Packed in Vermont by Vermonters



Page 120



Just naturally rich
with Vermont maple flavor

Nature's secret produces the purest maple flavor in the world. It is the purest maple syrup in the world. It is not refined or altered in any way. It is the purest maple syrup in the world.

The maple for Mayflower Syrup is obtained from the sugar maple. The purest maple syrup is made in Vermont. The quality is different from other maple syrups.

Maple syrup is made right where the trees grow. It is not refined or altered in any way. It is the purest maple syrup in the world.

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You can keep the syrup indefinitely. The fact is, it is the purest maple syrup in the world. It is not refined or altered in any way. It is the purest maple syrup in the world.


WELCH BROS. MAPLE CO. founded 1790
Burlington, Vermont

Mayflower Syrup
Packed in Vermont by Vermonters



Page 118

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COLUMBIA TRUST COMPANY

NO MATTER WHEN YOU GO TO THE COLUMBIA TRUST COMPANY, you will find the same old story. The same old story of the trust company's life, and the same old story of the trust company's work. The same old story of the trust company's life, and the same old story of the trust company's work.

Page 126

"He tells me Confidentially . . ."

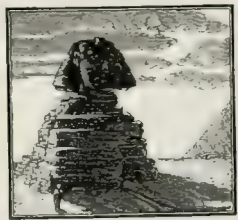


The National City Company

111

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441



THE GOOD FATE OF YOUR FORTUNE

COLUMBIA TRUST COMPANY

Page 127



Your Search for well-secured Bonds

W

The National City Company

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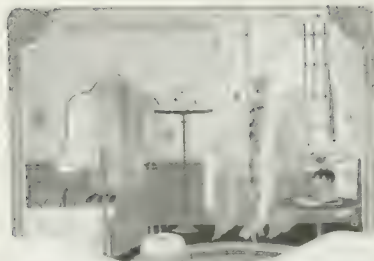


COLGATE'S

TOILET PREPARED

112

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CHENY SILKS

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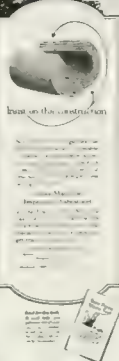
It takes a million years to make
a piece of coal
only a minute to waste it

[illegible]


JOHNS-MANVILLE Asbestos

For information and copies to the Secretary, Liaison Committee, March 19


Page 126



~~Nightmare~~—the disease that makes or breaks Salesmen



I think you are right. The man who has been called the "father of the modern novel" is the Englishman, Daniel Defoe. He was born in 1660, and died in 1731. He wrote many books, but the most famous are *Robinson Crusoe* and *Moll Flanders*. *Robinson Crusoe* is a story of a man who is shipwrecked on a desert island and has to survive on his own. *Moll Flanders* is a story of a woman who is born into poverty and has to make her way in the world. Defoe's books were very popular in his time, and they are still popular today. He was a very good writer, and his books have helped to shape the way we think about the novel.



Defoe's books were very popular in his time, and they are still popular today. He was a very good writer, and his books have helped to shape the way we think about the novel.



JOHNS-MANVILLE

Serves in Conservation

Page 117



She "Well! What have you lost now?"

And she says: "I am a woman
with a pen and I am not afraid
to write about my life as it is."

Major of a star is determined by
density. But as one burns the
gas, the star's core gets smaller and
denser. It has to become denser
which has a spin in the direction
that a large star is spinning
and this is why stars spin.

The *Wiederkehr* seems to have far-reaching implications in that, for the first time, it presents a new way of thinking about the relationship between the individual and the community. It is a book that will be read and discussed for many years to come.

The new pattern of Russian foreign policy is the result of the new situation in the world. The new pattern is the result of the new situation in the world. The new pattern is the result of the new situation in the world.

[illegible]

**BUXTON
KEYTAINER**
The original patented Key Kase
YOUR LICENSE



The Saturday Evening Post
September 30, 1971
American Magazine
October, 1972



He "Right key at last!"
She "Don't tell me you've found it!"
And she some more. How very clever of you!
And it after, was five minutes.

Morris objects to the fault of the method on the man. His words are in a tone of wasting pecked by a bunch. He ought to have a Bushy hair.

A *Keen* keeps her students and free from carrying alibums. As convenient for women as for men, it presents key women products and lets them bag savings. Various features were heading it to a key from the UK. The new *Keen* study like the *Keen*. The busy person use of her.

BILYTON

**DUTTON
KEYTAINER**
The original patented Key-Case



Received 10 November 1999; accepted 12 January 2000



She "Well! What does
wear out my baglining?"
He "b E Y S!"

And He again with measuring
superiority. Dad + now want
to show that I might be the

Myers' team had been
discussed the right way,
demonstrating the
elimination of the
pocketing of money
and the fact that
the flat country and

[illegible]

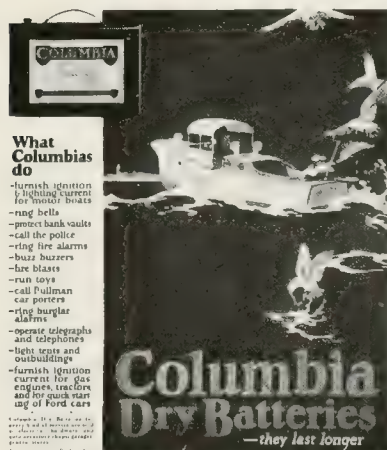
The new personal finance brochures will be a boon. The handy pocket size one from The Corner makes sense to keep on the hand. It is the same measure of the business.

1. $x^2 + 2x + 1 = (x+1)^2$
 2. $x^2 - 4x + 4 = (x-2)^2$
 3. $x^2 + 6x + 9 = (x+3)^2$
 4. $x^2 - 8x + 16 = (x-4)^2$
 5. $x^2 + 10x + 25 = (x+5)^2$
 6. $x^2 - 12x + 36 = (x-6)^2$
 7. $x^2 + 14x + 49 = (x+7)^2$
 8. $x^2 - 16x + 64 = (x-8)^2$
 9. $x^2 + 18x + 81 = (x+9)^2$
 10. $x^2 - 20x + 100 = (x-10)^2$

**BUXTON
KEYTAINER**
The original patented Key Case



The Sarasota Evening Post
June 10, 1922



It's testing time! Put them through their paces now. You'll find them good travelers and dependable companions throughout the summer stress. More feet to the mile are dressed in Phoenix hosiery than in any other. It leads the world in sales because it is Phoenix woven of the stoutest silk—insurance of long mileage at small cost, to men, women and children every where. Friendly hosiery! Test it now for wear. Test it now for enduring elegance.

**PHOENIX
HOSIERY**

Page 34



Wherever you go have a
White Owl

3 for 25¢

OWL CIGAR—W. Seaton
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.

ALWAYS LIFE you have bought things by the trademark. * * * shoes, food, machines, clothing. For a trademark guarantees good faith, fair value, satisfactory service. Has it occurred to you that so intangible a thing as fire insurance can be bought in exactly the same way?

The members of the Hartford Fire Insurance Company are stamped on every policy. For more than a century, it has acquired historical stability and business integrity. It is a company that time has proved, whose mark it has never failed to hold its promise. Be this mark, you can identify trade sound, undeviating, and true to the

Hartford Fire Insurance Company
Hartford, Conn., U. S. A.

Literary Digest—Jan. 7, 1922

Page 115



**NOTASEME
HOSIERY**

Page 131



When FIRE stalks abroad

INDUSTRY and Progress are crushed by fire's destruction. In pathway is marked by smoking ruins, halted production, and lost revenues. Fire dangers are everywhere, but may be largely eliminated when proper precautions and care are taken.

The Hartford Fire Insurance Company offers to make good the loss or property of its own when caused by fire. Business quickly resumes its regular course when protected by a Hartford policy.

In addition, the Hartford gives the service of trained fire prevention engineers to policyholders who are willing to cooperate in eliminating fire dangers.

There is a Hartford agent near you. Ask him for information or write directly to the Company.


Hartford Fire Insurance Co.
Hartford, Conn.

The Hartford Fire Insurance Co. and The Hartford Accident and Indemnity Co. are separate legal entities, each a member of the Hartford group.

Page 90



Page 94



STEINWAY
THE INSTRUMENT OF THE IMMORTALS

STEINWAY & SONS, NEW YORK, 110 NASSAU ST., NEW YORK

Page 18



STEINWAY
THE INSTRUMENT OF THE IMMORTALS

Page 51



STEINWAY

Page 51



This time—no telltale line on his cuff edge

Rinso

Page 121



Now—a clean little dress every day

Rinso

Page 121



When failure hurts the most

Page 68



The firm texture and "wheaty" taste that even husbands like

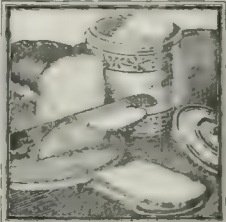
WHITE ROSE
The Master Loaf of the Six Bakers



In the bread-box three days—still fresh as when you bought it

WHITE ROSE
The Master Loaf of the Six Bakers


Cuts without crumbling—thin, firm slices



WHITE ROSE
The Master Loaf of the Six Bakers

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BOSCH



Make your home more comfortable



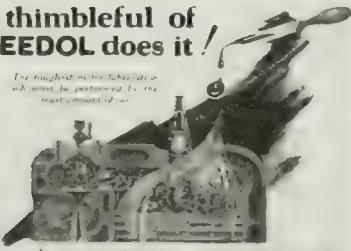
Djer-Klas



Open air life
on the Canadian Pacific Railway

A thimbleful of **VEEDOL** does it!

The toughest lubrication and most performance in the most compact oil



Resist deadly heat and friction

VEEDOL
Motor Oils and Greases

VEEDOL'S fighting film

Masters deadly heat and friction in your motor



Resist deadly heat and friction

VEEDOL
Motor Oils and Greases

Page 87

Page 87

Armour's
STAR



It is very much worth your while to say
"ARMOUR'S STAR" in buying ham!

ARMOUR'S STAR HAM—*Frank Dillon*
Loaned and exhibited by Armour & Co.

Armour's

SIMON PURE
LEAF LARD



Settle Home on Doughnuts Often!



ARMOUR'S LEAF LARD—*Frank Dillon*
Loaned and exhibited by Armour & Co.

THIBAUT
ART WALL PAPERS



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THIBAUT
ART WALL PAPERS



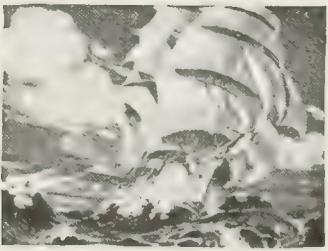
Page 123

WIT and wisdom will follow when South and North and East and West are united in a common purpose. Hager Poles served as a meeting place for them. Hager's International Magazine is the source of many of these ideas as follows: as it is the Hager House in the region of world peace, etc.

Therefore in its pages month by month are the wisdom and wisdom, literature and experience, with nature and nature, which work with nature in building the world's new era of thought and providing its entertainment.

Hearst's
INTERNATIONAL

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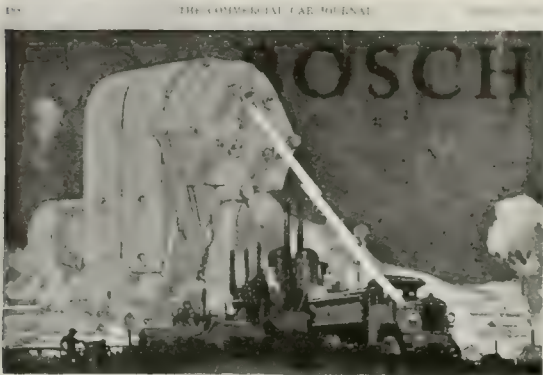
GIVE THINGS TO WORDS!

Let thought be contented with the word. Let expression be clear and light. Wherever you are, the Underwood Portable can be there to send and receive your message.



UNDERWOOD PORTABLE

Page 97



PUT THAT

With many good motor trucks on the market, it is important that the one you handle has special merit and selling features. That's why you should insist on Bosch Magneto Ignition. It's one of the best "sales clinchers" you can get. For twenty years Bosch High Tension Magneto Ignition has been universally known and recognized as the system which insures greatest

SALE OVER!

efficiency, dependability and economy in a gas engine. It's an enviable reputation that every live dealer is striving to put on his selling force. Add this Bosch sales asset. Specify Bosch High Tension Magneto Ignition on every order you send in. You can get it.

300 Service Stations in 300 Centers
AMERICAN BOSCH MAGNETO CORPORATION
Main Office and Works: Springfield, Mass.
Branches: New York, Chicago, Detroit, San Francisco

Be Satisfied
Specify Bosch



Page 88



Good Buildings
Deserve
Good Hardware



Page 88

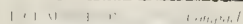


The finest buildings have Good Hardware

Page 106



Page 108



She seems to have everything
 (p x) v² = c² / (1 - v²/c²) Note A d, t, y, d



TWIN COMPACT—*C. H. Taffs*
 Loaned by Richard Hudnut
 Exhibited by
 James Advertising Agency, Inc.



You remember the glory. And he had to rub his lamp, and he's a genie set him down in glory where ever he wished to be.

The modern genie of the telephone at command.

He never sleeps; he never tires. He is always at your elbow—ready and eager to help you conserve your time, make more money, and live a fuller life.

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SCRANTON

Page 68



PACKAGING MATERIALS

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Twin Compact

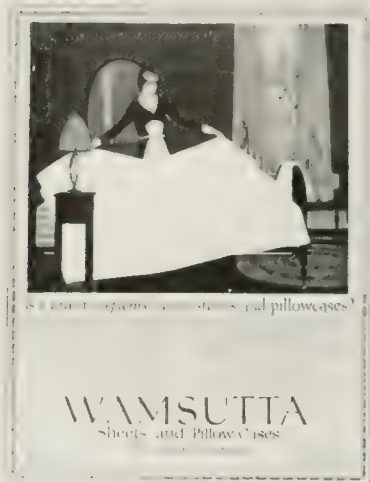
RICHARD H. DUNCAN
Two Compacts

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THE SECOND ANNUAL OF ILLUSTRATIONS FOR



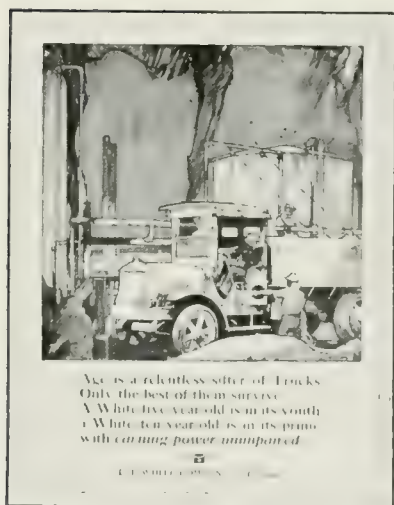
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Babies' Things

Page 71



Strangers' eyes, keen and critical
can you meet them proudly, confidently
without fear?

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GOLFLEX

Page 69

THE SATURDAY EVENING POST

YALE

Let Yale Methods cut your avoidable waste

Y
YA
YAI
YALE

YALE MADE IS YALE MARKED

Page 90



Nothing quite effaces
that momentary disappointment



Take a Kodak with you

Kodak Company, Rte. 1, New Haven, Conn.

Page 105

Dependable Delivery

BETHLEHEM

MOTOR TRUCKS

BETHLEHEM MOTOR CORP. ALLENTOWN, PA.

Page 87



Page 77



They tried for nearly half a century

STANLEY

Page 62

The First Securities of a Great Railroad

THIS is in the office of Crane's Company, an interesting relic. It is a sheet of stock certificate issued for the New York and Erie Railroad in the early forties. The New York and Erie Railroad afterward became the better known Erie Railroad.

It is impossible to determine whether these certificates are the first ever issued, but the probability is that they are. They are engraved upon Bank-note paper, and are the size and shape of bank checks with which they very much resemble.

Beginning with the financing of the Erie Railroad, this paper has been used as largely for stock and bonds of railroads, but of other industrial corporations, as Crane's Bond or Bank-note paper.

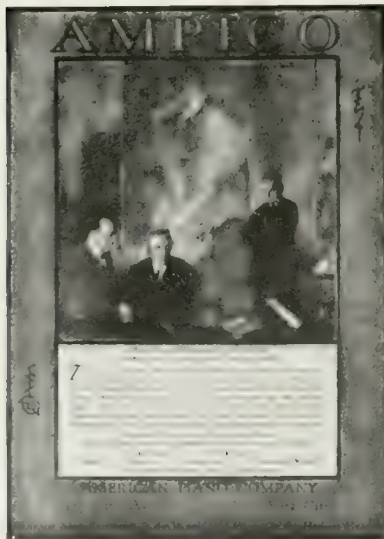
It is interesting to note that while bond paper is now generally used for securities, these New York and Erie stock certificates were on Bank-note paper, and that all of the bonds of the United States government are on Bank-note paper and not on Bond paper.

Crane's

STATIONERS' APPARATUS
CRANE & CO., BALTIMORE, MD.



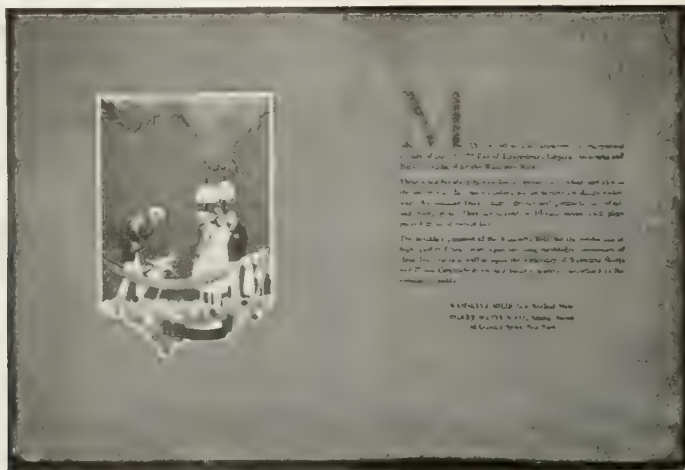
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AMPICO—C. C. Beall
Loaned by American Piano Co.
Exhibited by Bricka-Ford Co.



THE SECOND ANNUAL OF ILLUSTRATIONS FOR



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Page 71



Page 56



Under-inflation
is the same as extra weight



Page 70



GOODRICH
SILVERTOWN
CORDS

Page 75

THE RIGHT HAND
OF INDUSTRIAL PROGRESS

Nothing has ever been so important in the history of the world as the invention of the oxyacetylene torch. It has been the right hand of industrial progress, the hand that has made possible the construction of the great bridges, the great buildings, the great ships, the great machines. It has been the hand that has made possible the construction of the great bridges, the great buildings, the great ships, the great machines. It has been the hand that has made possible the construction of the great bridges, the great buildings, the great ships, the great machines.

It is the hand that has made possible the construction of the great bridges, the great buildings, the great ships, the great machines. It is the hand that has made possible the construction of the great bridges, the great buildings, the great ships, the great machines. It is the hand that has made possible the construction of the great bridges, the great buildings, the great ships, the great machines.

An illustrated book "Oxweld Can Do It" will be sent on request. It tells what oxwelding is doing for others and it will interest you.

OXWELD ACETYLENE COMPANY
NEWARK, N. J. CHICAGO, ILL. SAN FRANCISCO, CALIF.

Sole Representatives in the United States of America



MAGAZINE ADVERTISEMENT—Herbert Meyer

Loaned by Union Carbide Co.
Exhibited by Wm. H. Rankin Co.

THE STORY OF TOBACCO

As the world's largest producer of cigars, Robt. Burns Cigar Co. is proud to present the finest Havana cigars in the world. Our cigars are made from the finest tobacco leaves, and are guaranteed to be the best in the world.

Robt. Burns Cigar is Full Havana Filled

It need no longer be unpleasant to remove hair. A depilatory with a new quality - pleasant to use.

The UNO-RO-NO Company's Depilatory

Page 69

THE STORY OF TOBACCO

As the world's largest producer of cigars, Robt. Burns Cigar Co. is proud to present the finest Havana cigars in the world. Our cigars are made from the finest tobacco leaves, and are guaranteed to be the best in the world.

Robt. Burns Cigar is Full Havana Filled



Satisfy that hankerin' for the old-time maple taste

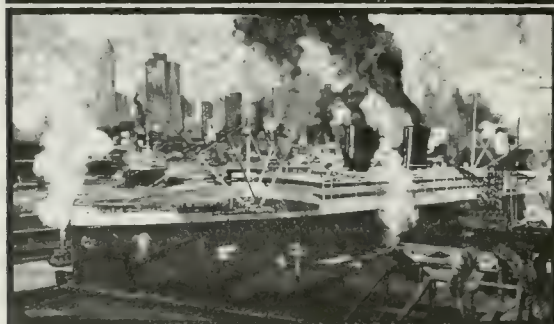
PANCAKE, and maple syrup, are the perfect breakfast food. They are easy to make, and they are delicious. They are also a good source of energy, and they are a good source of protein. They are also a good source of fiber, and they are a good source of vitamins. They are also a good source of minerals, and they are a good source of antioxidants. They are also a good source of healthy fats, and they are a good source of omega-3 fatty acids. They are also a good source of iron, and they are a good source of calcium. They are also a good source of potassium, and they are a good source of magnesium. They are also a good source of zinc, and they are a good source of selenium. They are also a good source of copper, and they are a good source of manganese. They are also a good source of chromium, and they are a good source of vanadium. They are also a good source of cobalt, and they are a good source of nickel. They are also a good source of molybdenum, and they are a good source of boron. They are also a good source of silicon, and they are a good source of phosphorus. They are also a good source of sulfur, and they are a good source of iodine. They are also a good source of fluorine, and they are a good source of chlorine. They are also a good source of bromine, and they are a good source of strontium. They are also a good source of yttrium, and they are a good source of zirconium. They are also a good source of niobium, and they are a good source of hafnium. They are also a good source of tantalum, and they are a good source of tungsten. They are also a good source of rhenium, and they are a good source of osmium. They are also a good source of iridium, and they are a good source of platinum. They are also a good source of gold, and they are a good source of silver. They are also a good source of copper, and they are a good source of nickel. They are also a good source of zinc, and they are a good source of iron. They are also a good source of cobalt, and they are a good source of manganese. They are also a good source of chromium, and they are a good source of vanadium. They are also a good source of niobium, and they are a good source of hafnium. They are also a good source of tantalum, and they are a good source of tungsten. They are also a good source of rhenium, and they are a good source of osmium. They are also a good source of iridium, and they are a good source of platinum. They are also a good source of gold, and they are a good source of silver.



In each cabin—a goodly supply of maple

[illegible]

AMERICAN STEEL FOUNDRIES



NEW YORK CHICAGO ST. LOUIS

AMERICAN STEEL FOUNDRIES






CONSTITUTIONAL RIGHTS GUARANTEED


Crane's

Page 79



GET THINGS TO HURDIS

Speed over the responsive keys of the Underwood Portable, thought becomes matter in its flight, writing is made, letters understanding become matter made to be sent, matter to meet




UNDERWOOD PORTABLE

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UNDERWOOD PORTABLE

Page 128



GET THINGS TO HURDIS

Let thought be entered in the word. Let expression be clear as a light. Wherever you are, the Underwood Portable can be there to receive and communicate your message.



UNDERWOOD PORTABLE

Page 127

THE SECOND ANNUAL OF ILLUSTRATIONS FOR

I AM sometimes perfectly exasperated by the *things* people keep on advertising and the good money spent on "ticket and barred window" illustrations.

Mural Advertising was conceived not to sell lithography successfully—that's the ticket, the merest piece of paper or cardboard—but to create with lithography something that would sell sandwiches and soap and motor cars. That's the end of my journey.

Do you advertise your *product*? Or *what* your product will do?

Do you advertise it as if it were worth something *intrinsically*?

Or do you advertise the joy or comfort, the pleasure or convenience, the reach or economy, the *use* of it will bring?



Do you advertise a deviled ham sandwich as though it were a pearl necklace? Do you advertise a cake of soap as though it were a reliquary?



Or do you advertise as the French railroads do?

If you owned a railroad in France and had tickets to sell, would you advertise tickets?

Or Chateaux, the beauty of the Loire, Romance, History, Art, the Renaissance itself?

Is your advertising selling the journey and the end of the journey?

Or do you still sell the ticket and use a barred window for an illustration?

Where does the ticket you sell take one to?

Does your advertising make this unmistakable and inviting?



Page 67



THE TICKET OR THE JOURNEYS END



A Purple and white rabbit, together with a pair of the charming and of the West this summer. Pairs have been shipped, reduced & numerous taken up. Inquiries we will be glad to let you know in detail.

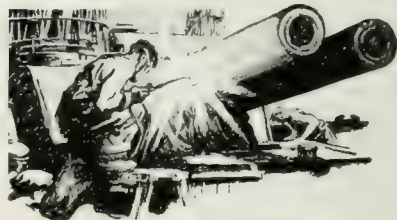
The map shows the favored winter regions that are conveniently reached by dependable Burlington service. It was revised wherever a through train on the route was added or

West

costs are
down!



Page 77



Junking the guns you ordered muzzled

When Secretary Hughes, speaking for you, elects
and the world with his proposal to improve the
sinking of the world's population, and it all talk
Has anything actually been done?

What he discovered will surprise you, and
give you again a thrill of hope that you and
your children are going to work out the way
to end all war

Agitationist or radicals in theory, such a milieu becomes just as much themselves effectively shaping the drama of success events. For it was later when "united," as Caxton said, "by a common sense of right and a common of ignorance," equipped with "the Law and the Nation" equipped with demands for justice against the institution of arguments.

Read "Honourably Discharged," by Edward A.

on all
news stands

In this week's

Collier's

THE NATIONAL WEEKLY

The Current, Intelligent, and Authoritative Magazine
of the Week

the
cable

5¢

Page 119

The first night away from home

EDISON MAZDA LAMPS

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

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The first night away from home

EDISON MAZDA LAMPS

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

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Beech-Nut Macaroni and Spaghetti

Mother's Little Sampler

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

Page 53

Beech-Nut Peanut Butter

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The Children's Hour

EDISON MAZDA LAMPS

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

Page 65

An example of good light

Cathedral of all the stores

EDISON MAZDA LAMPS

EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

Page 130



For Christmas hospitality—Premium Ham

[illegible]

Swift's Premium Ham and Bacon



Page 21



"Controlled Heat"
-at a touch of your finger

1. The first step in the process is to identify the problem. This involves gathering information about the situation and the people involved.

2. The second step is to analyze the problem. This involves breaking the problem down into smaller parts and identifying the causes.

3. The third step is to develop a plan. This involves deciding on the best way to solve the problem and setting goals.

4. The fourth step is to implement the plan. This involves putting the plan into action and making changes as needed.

5. The fifth step is to evaluate the results. This involves checking to see if the problem has been solved and if the goals have been met.

6. The sixth step is to reflect on the process. This involves thinking about what worked well and what could be improved.

7. The seventh step is to share the results. This involves telling others about what you have learned and how you solved the problem.

8. The eighth step is to continue to learn. This involves staying open to new ideas and ways of solving problems.

9. The ninth step is to be a good team player. This involves working well with others and helping them to solve their problems.

10. The tenth step is to be a good leader. This involves helping others to solve their problems and leading them to success.

HOFFMAN EQUIPMENT

~ for Vapor heat control

Page 60



There are great weights of life in attitudes
taken only to circumvent the quality
of existence, and none in embracing them.

Nettleton
LONDON, ENGLAND

Page 104



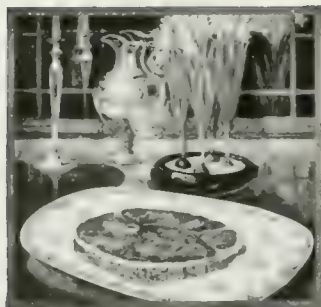
They are unmistakably the shoes of a gentleman, both in smart appearance and in the rugged serviceability which every sensible man requires. Their amazing capacity for wear makes them a match for the least costly you can buy.

Nettleton

Gentlemen's Fine Shoes, Exclusively

A. P. SATTLER & COMPANY ABRAHAMSON & SONS

Page 103



The Easter breakfast—Premium Ham and eggs

House dogs breed and compete for Premium Hams almost as passionately as they do for a piece of kibble. As a result, the same few names dominate the lists of the best dogs to make Easter breakfasts, especially dogs of a particular breed, making a meal out of it. Here are some of the

Swift's Premium Hams and Bacon



Page 101



China Services for Autumn Entertaining


When you're looking for a new car, you want to know what you're getting. You want to know what the car is made of, how it's made, and how it's going to perform. You want to know what the car is worth, and what it's going to cost you to own. You want to know what the car is going to do for you, and what it's going to do for the world.



OVINGTON'S


The 1973 1980 of Fish 1980

Page 61



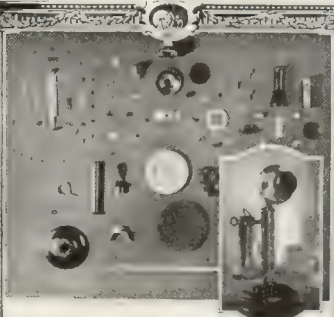
Huh! Give up? You fellows can't
shoot against me n Little Scout

H



Stevens

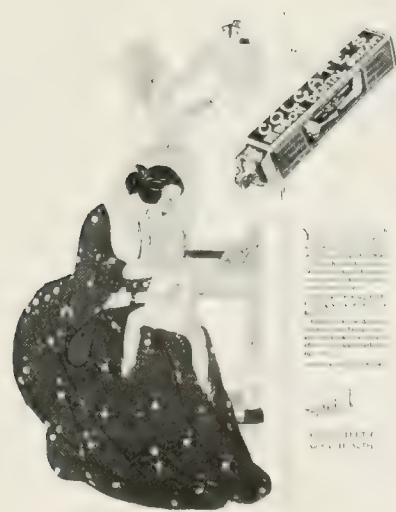
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Yet all these parts make just one telephone

Western Electric
Since 1869 Makers of Electrical Equipment

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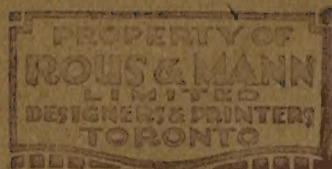
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